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BIBLIOGRAPHY OF ARCHAEOLOGICAL BOOKS: 1908  
NOTES

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AN INSCRIPTION OF THE *LABICANI*  
*QUINTANENSES*

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THE inscriptions here reproduced are cut upon a large marble base 1.30 m. high, 0.60 m. wide, and 0.58 m. thick, now in the small municipal museum of Frascati (Fig. 1). The base was discovered in 1899 in the Vigna Moretti below the hill of La Colonna near the fifteenth milestone on the Via Labicana. Imperfect copies of the inscriptions, which are difficult to read, were published by Tomassetti and Ashby, with a discussion of their topographical importance.<sup>1</sup>

The difficulty of deciphering these inscriptions results from their partial erasure in antiquity. The marble base was used first in 196 A.D., probably to support an honorary statue, and an inscription recording the name of the person thus honored, the names of the individuals charged with the erection, and the fact that the space for its location was voted *decurionum decreto* was placed on the front of the base, and on the left side the date of the dedication with the names of two *quattuorviri*. About a hundred years later the inscription on the front was almost entirely erased, leaving traces of the words in the last



FIGURE 1. — MARBLE BASE AT  
FRASCATI.

<sup>1</sup> Tomassetti, *B. Com. Rom.* 1899, pp. 289-293, *Not. Scav.* 1900, p. 51; Ashby, *Papers of the British School at Rome*, I (1902), pp. 257, 258, and Map V. *American Journal of Archaeology*, Second Series. *Journal of the Archaeological Institute of America*, Vol. XIII (1909), No. 2.

six lines only, and a second inscription, in honor of the emperor Maximianus (285-305 A.D.), was cut upon the upper two-thirds of the space. Tomassetti believed that at this time the base was partially or wholly cemented in a wall, leaving only the front visible. This may account for the preservation of a portion of the inscription on the left side. Finally, in consequence of the *damnatio memoriae* of Maximianus, the second inscription on the front of the base was in turn erased and made almost illegible.

At Professor Dessau's request I made a new examination of the stone in the hope of securing, if possible, a more nearly complete reading of all three inscriptions. By means of squeezes and other devices I succeeded in making out the imperial titulus, the dedication on the left side, and the last three lines (ll. 14-16) of the first inscription with fragments of ll. 11-13.

To take each up in order, the only portion of the first erased inscription which I was able to read is the following:

Traces of letters only in ll. 1-10.

STITVIT [REDACTED] IN  
SCRIPTA [REDACTED] TO  
STATVAM [REDACTED] N  
CVRLTITEDIOLFFABPROCV [REDACTED] O  
15 PATREETLTITEDIOLFFABPROCVLO  
FRATRE. L.D.D.D.

... *stituit* . . . . . *in-scripta* . . . . . [*aere colla*]*to* | *statuam* . . . .  
.. [*censueru*]*nt* |, *cur(antibus)* *L. Titedio* *L. f. Fab. Procu*[*tin*]*o* |  
*patre et L. Titedio* *L. f. Fab. Proculo* | *fratre. L(ocus) d(atu)s*  
*d(ecurionum) d(ecreto).*

In ll. 11-13 the letters are  $2\frac{1}{2}$  cm. high, in the remaining lines,  $3\frac{1}{2}$  cm. The restorations in ll. 12, 13, 14 are based upon well-defined traces of letters. The phrase *l(ocus) d(atu)s d(ecurionum) d(ecreto)* occurs in dedicatory, honorary, and sepulchral inscriptions; if, moreover, the spot where the base was discovered is rightly identified as the forum of the Labicani Quintanenses (see below), this inscription may record the erection of an honorary statue to some distinguished citizen of the town. The nomen *Titedius*, although not common, occurs

several times in the inscriptions of Central Italy. One (*C.I.L.* VI, 33029) of unknown provenience preserves this name belonging to a man who was *IIII vir iur. dic. quin.*; another (*C.I.L.* X, 5405) records that a *C. Titedius* was *quattuorvir* at Interamnae (?).

The dedication on the left side of the base, which belongs with the earlier inscription on the front, I read as follows:

K · IVNIS  
 DEXTRO · II · C<sup>os</sup>      June 1, 196 A.D.  
 TRASEA · PRISCO  
 MNESTHERAE ·  
 SYNCHAE RONT<sup>e</sup>  
 IIII · VIR

[*Ded(icatum)*] *K(alendis) Iunis* | . . . . . *Dextro II c[os.]* | . . . . .  
*Trasea Prisc[o]* | . . . . . *Mnestherae* | . . . . . *Synchae ront[e]* | *IIII*  
*vir(is)*.

The letters are about 2 cm. high and are so shallow that it is only after long scrutiny that the words can be made out. Cuttings or depressions on the stone before ll. 2-5 may be the remains of chiselled letters no longer legible; at any rate, I assume the existence in each of these lines of a praenomen and nomen, first, because the use of the cognomen alone for the *quattuorviri* would be quite irregular; and also because otherwise the words of the last line would not be placed symmetrically with reference to the other lines. The names in full of the consuls for 196 A.D. are *C. Domitius Dexter* and *L. Valerius Messalla Thrasea Priscus* (*C.I.L.* X, 1786). The reading, *IVRED*, which Tomassetti restores in the last line, seems to me very uncertain.

Quite unusual is the placing of *cos.* after the name of the consul first mentioned. *Mnestherae* is, of course, for *Mnestere* (abl.). The cognomen *Synchaeron* is rare; at any rate, I do not know of its occurrence in any Latin inscription. *Συρχαίρων* appears in a Greek sepulchral inscription of the Roman period (Kaibel, *Inscr. Gr. Ital. et Sicil.* 1473).

The text of the later imperial inscription is as follows:

·IMP·C·M·VALERIO·  
 ·MAXIMIANO·PIO·  
 ·FELICI·  
 INBICTO·AVG·  
 ORDO LABICAN  
 ·Q·Q·  
 ·D·N·M·Q·EIVS·

*Imp. C(aesari) M. Valerio | Maximiano pio | felici | inbicto Aug  
 (usto) | ordo Labican(orum) | Q(uintanensium) | d(omino) n(ostro)  
 m(aiestati)q(ue) eius.*

The letters of ll. 1-5 are 3 cm. high, of ll. 6, 7, about 4 cm. The letters of ll. 2, 3, and 4 are difficult to make out; l. 2 especially is almost illegible. In the last line the use of drill points to accentuate the letters is still plainly seen. Traces of letters belonging to the first inscription appear frequently; for example, L at the beginning of the first line, A after P in l. 1, and RP before D in l. 7, but they are insufficient to permit the restoration of any word. The abbreviation C. for *Caesar* occurs in two inscriptions of Diocletian and Maximianus, *C.I.L.* IX, 6064 (= X, 6969), found at Melfi in Apulia on the ancient Via Herculia, and *C.I.L.* X, 6975, from Marsico Nuovo in Lucania, also on the Via Herculia. But this abbreviation appears as early as 139 A.D. (*C.I.L.* IX, 2828). Noteworthy in our inscription is the omission of the name Aurelius in the title of the emperor. The inscription must be as late at least as 286 A.D., in which year Maximianus received the title of Augustus.

The place of discovery of the inscription and the reading of another (*C.I.L.* XIV, 2770), quoted below, in which the words *Rei publicae Lavicanorum Quintanensium* appear, leave no doubt that the abbreviation Q·Q in l. 6 means *Quintanensium*. If, then, as Tomassetti assumes, the discovery near our base of blocks of *sperone*, slabs of marble, cornices, and other architectural fragments indicates the existence of a public square or forum, the topographical importance of ll. 6, 7 is considerable, since we may recognize in the place the site of the post-station,

Ad Quintanas,<sup>1</sup> whose inhabitants were called Lab(v)icani Quintanenses, and whose location is placed by the Itineraries fifteen miles from Rome on the Via Labicana. Dessau (*C.I.L.* XIV, p. 275) suggests that the town was called Quintanae, this name being derived possibly from the name of a large estate in which the station was first established. The name is attested also by the sepulchral inscription of unknown provenience, now cemented in the north front of the Casale Ciuffa (a little more than seven hundred yards west of the spot where our inscription was found), *D. M. Parthenio arcario rei publicae Lavicanorum Quintanensium* (*C.I.L.* XIV, 2770); and by the brick-stamp, EX · PREDIS QUINTANENSIB AGATHYRS · AVG · LIB<sup>2</sup> (*C.I.L.* XV, 462 c = XIV, 4090, 14), found "inter Montecompatri et La Colonna," which shows the existence of a *praedia Quintanensia*.<sup>3</sup> Ad Quintanas was probably not on the site of the ancient Labicum, which, according to Strabo (V, p. 237), occupied a lofty elevation 120 stadia, or fifteen miles, from Rome on the right (going toward the south) of the Via Labicana. The discussion of the exact location of Labicum has been a long one, but topographers are now generally agreed that it was on or near the hill of Monte Compatri.<sup>4</sup> In imperial times, then, the town on the hill lost its importance, and the municipal centre was transferred to a point lower down.

WALTER DENNISON.

<sup>1</sup> *Ordo* (= *decuriones*) is occasionally found, as in our inscription, with the genitive of the municipes, e.g. *ordo Baulanorum*, *C.I.L.* X, 1746, *ordo Cereatinorum Marianorum*, *C.I.L.* X, 5781.

<sup>2</sup> The corrected text of Dressel.

<sup>3</sup> Cf. also *C.I.L.* XV, pp. 8, 131 ff., and *Eph. Epig.* V, p. 256, footnote 1.

<sup>4</sup> Dessau, *l.c.*; Nissen, *Ital. Landeskunde*, II, 601; Ashby, *l.c.*

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AGE AND ANCIENT HOME OF THE BIBLICAL  
MANUSCRIPTS IN THE FREER COLLECTION

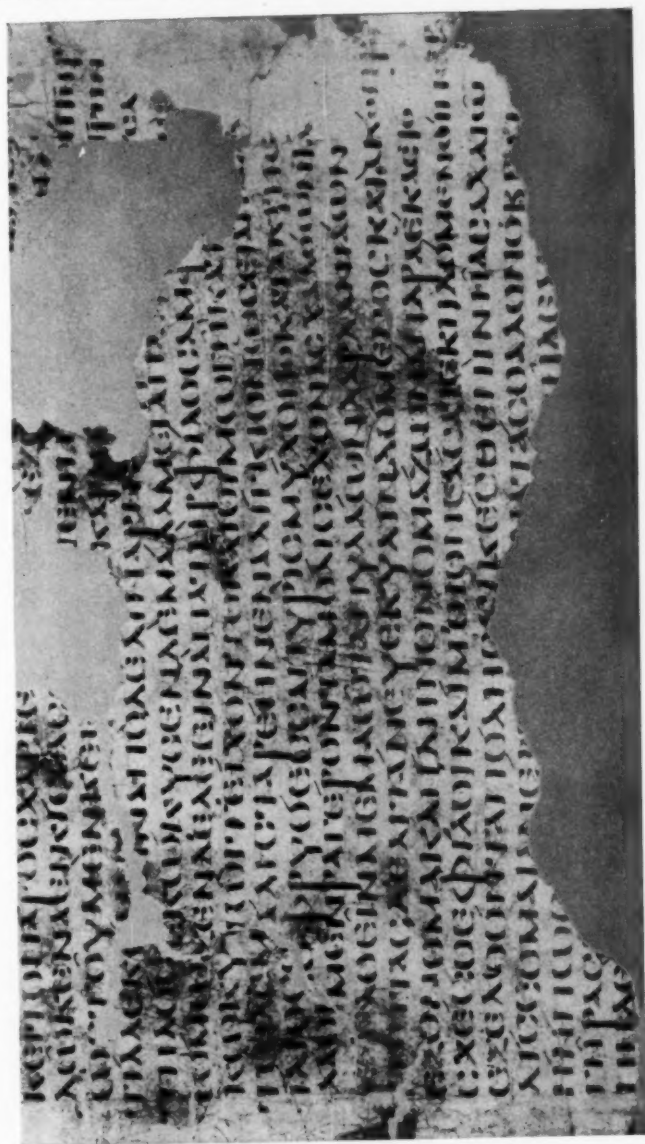
[PLATES I-III]

THE brevity and haste of my first report on these Mss. have brought some misunderstandings, a few of which I shall try to remove.

The Deuteronomy Ms. has one late marginal note on p. 35:  $\text{P}$   $\epsilon\acute{\iota}\varsigma\ \tau\eta\nu\ \mu\eta\mu\eta\nu\ \tau\omega\ \alpha\gamma\iota\omega\ \pi\acute{\alpha}\tau\epsilon\rho\omega\ \epsilon\acute{\iota}\varsigma\ \tau\omicron\ \lambda\upsilon\chi\nu\eta\kappa\omicron$  (to the memory of the holy fathers for the evening time). This is a designation of a regular reading with  $\alpha\rho\chi$  and  $\tau\epsilon$  showing the beginning and end of the passage (Deut. x. 14-22). Professor Grenfell and Dr. Kenyon agree in dating this cursive note at the end of the sixth or early in the seventh century. Its black ink contrasts strongly with the brown of the text. It seems probable that the note was inserted by a visiting churchman, who marked beforehand the appropriate passage for the day to avoid delay at the time of the services.

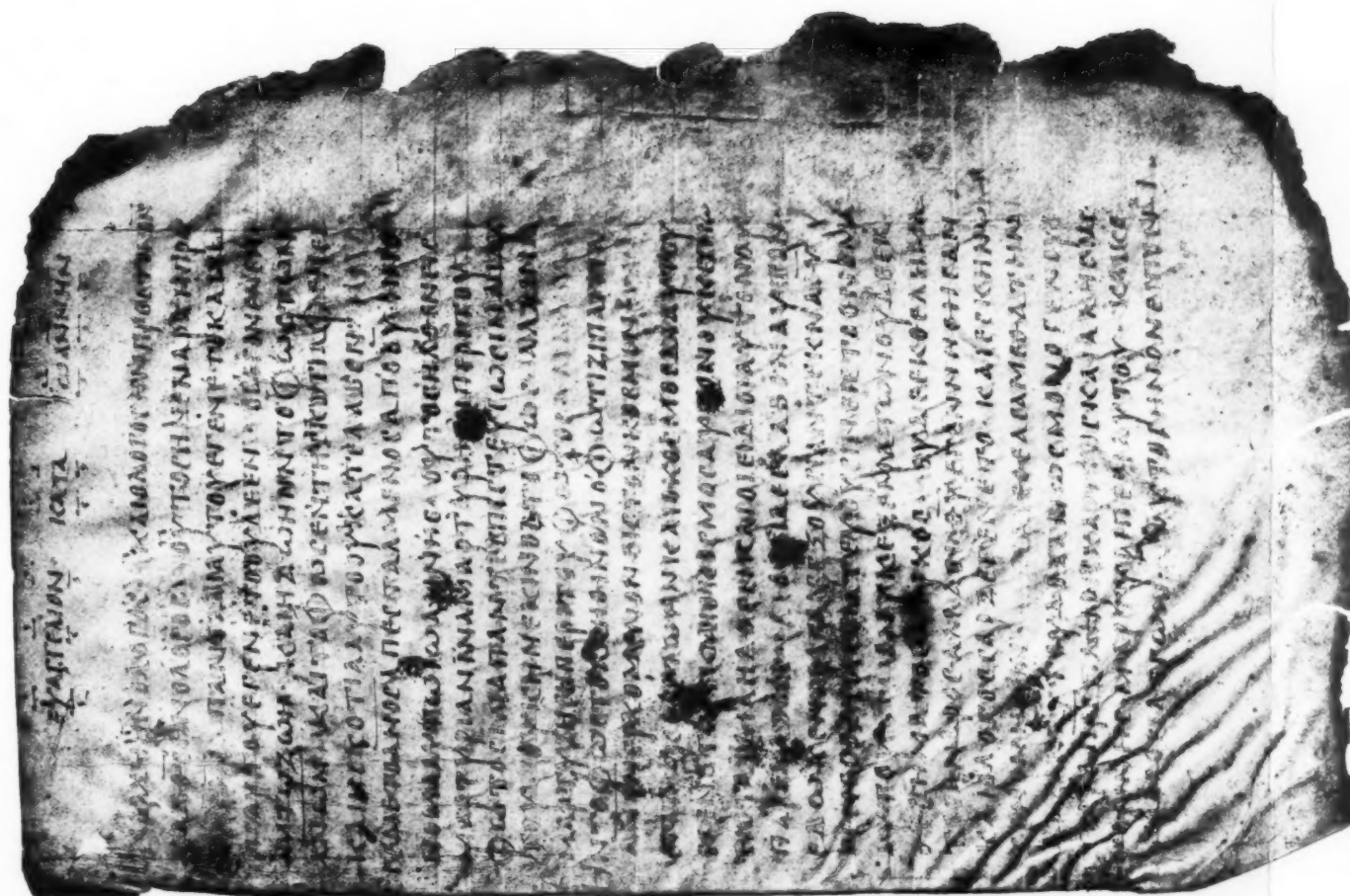
An interesting parallel to the hand of the whole Deuteronomy Ms. was found in an unpublished fragment of the Aegyptisches Museum in Berlin (PLATE I). It is numbered P. 6794 and is a double leaf of a parchment book containing Homer, *Il.* 22, 390 ff. The fragment was bought of an Egyptian dealer and has been dated in the fourth or fifth century. The writing is slightly larger than that of the Deuteronomy Ms. (facsimile *A.J.A.* XII, Pl. II). Its cross strokes are slightly heavier, and the M and  $\Omega$  are sometimes a little broader. The ornamental dots of  $\Theta$ , C, T,  $\Gamma$ , etc., are a little larger. Y and P have longer tails, K a sharper angle, and  $\Phi$  is slightly enlarged. The accents and a few breathings are perhaps second hand. It seemed that only every other line was ruled, but as the Ms. was under glass, I could not be certain.



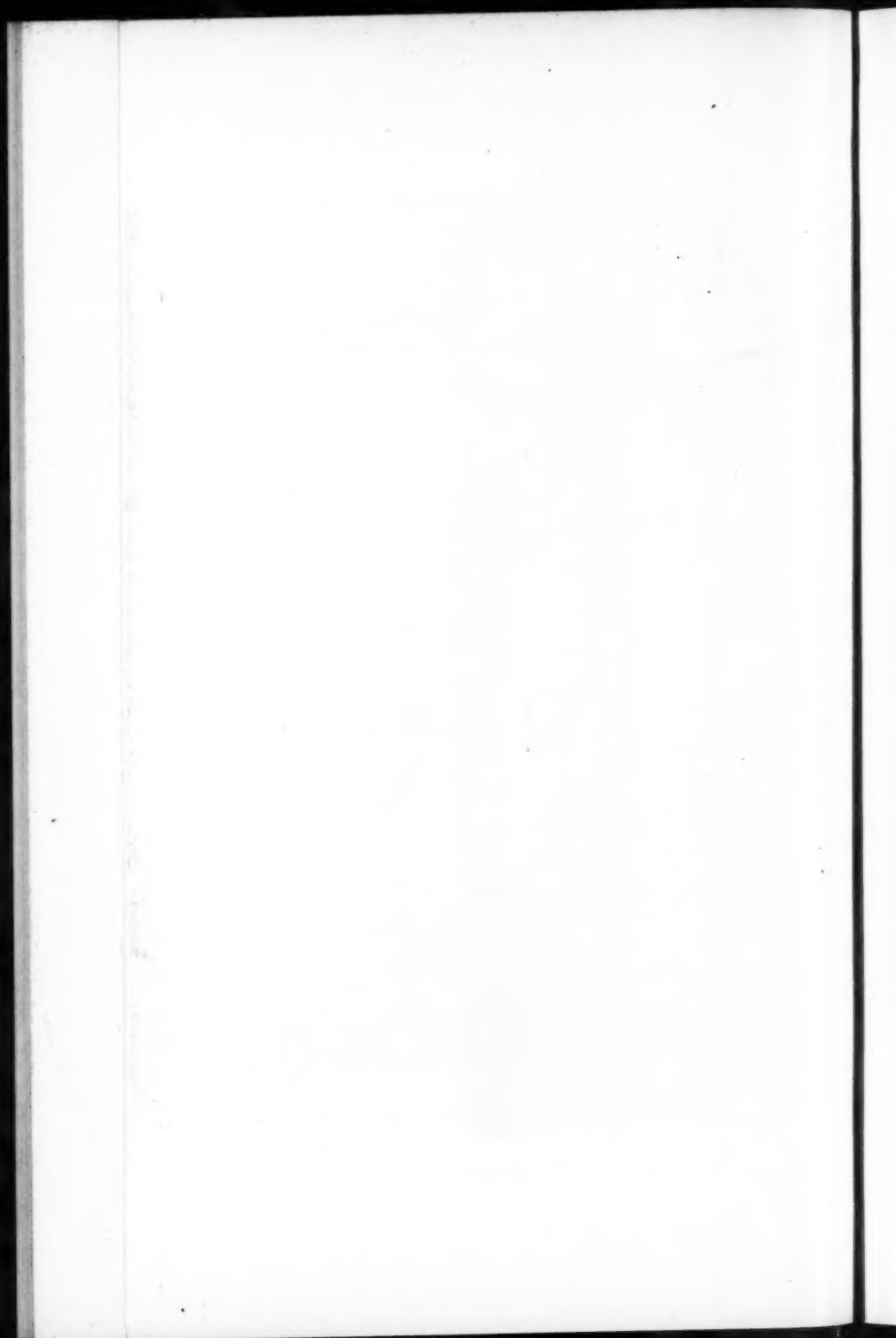


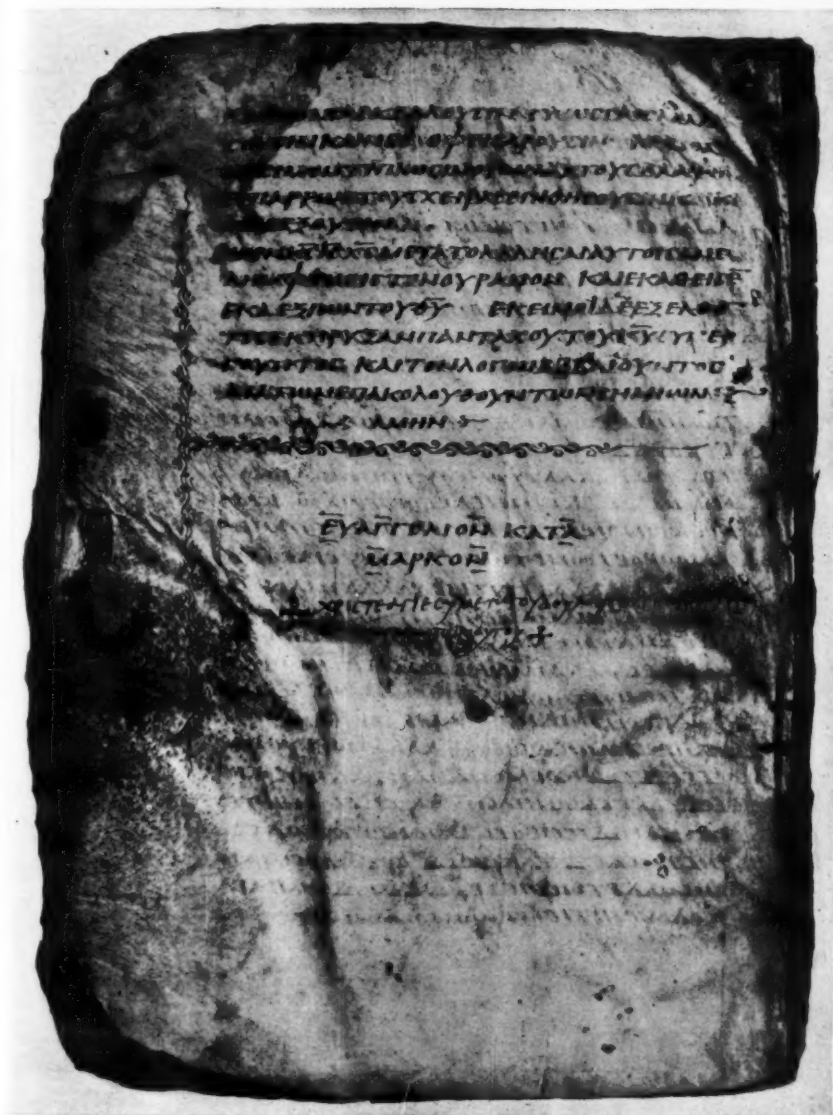
P. 6794. HOMER. ILIAD, XXII, 403 FF.

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GOSPELS MANUSCRIPT. JOHN I. VSS. 1-15





GOSPELS MANUSCRIPT. MARK XVI, Vss. 17-20.

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To this hand in turn a near parallel is found in the Codex Ephraemi (facsimile in Omont, *Mss. grecs de la Bib. Nat.* Pl. III), though it must be considered a rather more advanced stage of the writing. Among other slight differences, we may note the size of the  $\Phi$ , increase in ornamental dots to T, Γ, Ε, longer tail to P, etc.

Professor Goodspeed (*Bibl. World*, XXXI, 3, 218) has compared with the Deuteronomy Ms. Add. Ms. 17210 of the British Museum (facsimile in *Cat. Anc. Mss. Brit. Mus.*, Greek, Pl. 9), a Homer palimpsest from the Nitrian Desert, not only finding the writing identical, but also that the two agree in ruling only every other line, except at the top of the page. This peculiarity occurs in parts of the Alexandrinus and of a Coptic Ms. in the Freer Collection, as well as in the Frag. Fabianum and some other old Latin Mss. As regards the similarity of writing it is clear that the Homer palimpsest stands closer to Codex Ephraemi and P. 6794 than to the Deuteronomy Ms. It has the same peculiarities in a somewhat higher degree. Also B has the top loop smaller and the bottom flattened, and Δ has the right hand line extended at the top, a heavy dot on the prolongation of the bottom line to the left, but no extension of that line to the right. On the other hand, it shows two forms of the T as in the Deuteronomy Ms. Most of the variations incline toward the hand found in the fragment of Paul's Epistles of the Freer Collection (facsimile *A.J.A.* XII, p. 54, fig. 2). Noteworthy is the tendency to join the top of the T and the bottoms of P and Φ into other letters in both these Mss.

The great similarity of all the above Mss., combined with the distinct development in type of hand from the Deuteronomy Ms. through P. 6794, Codex Ephraemi, and Add. Ms. 17210 to the fragment of Paul's Epistles, makes the conclusion almost unavoidable, that they are products of the same school and century. This conclusion is opposed to the view held by some French and German scholars, that the Codex Ephraemi belongs early in the fifth century and is older than the Alexandrinus. I prefer to place it, as well as its two younger relatives, late in the fifth century, at any rate after the Alexandrinus, the Deuteronomy of the Freer Collection, and the slightly younger

Homer fragment, P. 6794; and I further feel confident that all these represent stages in the development of the same school of writing and are probably from the same region, Lower Egypt.

Add. Ms. 17211 of the Brit. Mus. (facsimile in *Fac. of Bib. Mss. Brit. Mus.*, Pl. III) has also been compared to the Deuteronomy Ms. by Professor Goodspeed. In forms of letters it really stands closer than Add. Ms. 17210, but the hand is larger, irregular, and imitative. It belongs to a period a generation or two later.

In the Gospels Ms. the most interesting discovery is a single quire at the beginning of John, which is in a quite different hand. All of the rest of the Ms. is of the style previously described (cf. PLATE III), and was written by one writer, probably in the fifth century. The writing in the first quire of John looks younger, while the parchment appears much older and more worn (cf. PLATE II).

There are four possible ways of explaining the presence of this strange quire: (1) it was written later to fill out a lost or damaged part; (2) it was taken from an old Ms. for the same purpose; (3) a quire from the parent Ms. was retained and bound in again, because of its good state of preservation; (4) it was written by another copyist at the same time. We may safely dismiss the fourth explanation on the basis of difference in parchment, ruling, etc., and the second because of the likeness and continuity of text with the following quires. For a comparison of our Ms. for eighteen verses in each of the Gospels shows, in opposition to the composite text of Matthew containing a considerable Syrian element, that both parts of John as well as Luke have almost no Syrian and few Western readings, while individual variants are fairly common.

The text of Mark is likewise composite, showing many readings usually designated as Syrian, but even more Western and Pre-syrian in general, as well as many individual variants. On this evidence we must accept the belief that the strange quire in John is a portion of the same Ms. tradition as the rest of that Gospel.

The dirty, greasy, worn condition of the first page of John, quire 1, shows that it was once the outside leaf. This may have been at some time when the volume was out of its bind-



ing, yet no other part of the Ms. has suffered in proportion. The aged appearance alone is not enough to prove that this quire was from the parent Ms. nor does the slight stretching of the text on its last page prove that it was later copied to fill a gap. In ancient Mss. we find not infrequent instances of stretching or crowding at the quire ends so as to agree with the copy. In this Ms. we find more instances of crowding at quire ends. As we dare not base our decision entirely on this unknown but apparently late style of writing, it is necessary to look for other hints.

Compared with the Matthew portion of the Ms. this quire shows these general differences:

(1) Much more frequent punctuation, usually a single dot in middle position, but sometimes a colon; punctuation by blank spaces is more common in Matthew;

(2) Less frequent paragraphs, but these project more than one or sometimes than two letters; capitals are larger and rather more frequent;

(3) Frequent curved marks (not breathings) over vowels beginning words or even over two successive vowels; twenty-six cases of correctly placed rough breathings occur in Matthew;

(4) Initial  $\upsilon$  has two dots over it instead of one;  $\xi$  is much better made, with one, two, or three strokes, but always having a good curve in the middle; one example of a finely made Egyptian  $\mu$  occurs as a numeral;

(5) Paragraph marks are sometimes the  $\kappa\rho\omega\nu\acute{\iota}\varsigma$ , instead of the dash;

(6) Numerals are always given by the letters except once, though the letters had been used but once in Matthew, viz. in the first chapter;

(7) Abbreviations not found in Matthew are  $\overline{\upsilon\epsilon}$ ,  $\overline{\omicron\upsilon\rho\omicron\varsigma}$ ,  $\overline{\beta\lambda\epsilon\iota\alpha}$ , while  $\overline{\iota\eta\lambda}$  is used for  $\overline{\iota\epsilon\rho\lambda}$ , which occurs in Matthew; on the other hand,  $\kappa\alpha\iota$ ,  $-\theta\alpha\iota$ , and  $-\tau\alpha\iota$  are not abbreviated though sixteen cases of such abbreviation occur in Matthew;

(9) Bad spelling and especially itacisms are much more common than in Matthew.

It seems certain that this so different Ms., if it were the parent Ms., must have exerted some influence on even the most careful copyist. I have accordingly searched the remaining

portion of the Gospels Ms. for hints of that influence with the following results:

- (1) There is no variation in punctuation from Matthew;
- (2) Paragraphs are less frequent, especially in the remainder of John and in Mark, but projections and capitals are as in Matthew;
- (3) A rough breathing occurs only once in the remainder of John, forty-seven times in Luke, and three times in Mark; there are no cases of incorrect use;
- (4) The writer breaks his custom and puts two dots over  $\nu$  once at the end of ten pages; he regularly tries to improve the shape of  $\xi$  after a model similar to that of John, quire 1; the one case of Egyptian  $\mu$  is from a third hand and late;
- (4) The  $\kappa\omicron\pi\omega\nu\acute{\iota}\varsigma$  paragraph mark occurs once early in Luke and in the same form as in John, quire 1;
- (6) Letters appear as numerals once in the remainder of John, 6 times in Luke, and 19 times in Mark;
- (7)  $\bar{\nu}\epsilon$  occurs once in John and 6 times in Mark;  $\bar{\iota}\eta\lambda$  occurs once early in the remainder of John;  $\kappa\alpha\iota$ ,  $\theta\alpha\iota$ , and  $\tau\alpha\iota$  are abbreviated only once in the rest of John, but 16 times in Luke, and 13 in Mark;
- (8) In Matthew the custom of ruling across the two pages from outer bounding line of text to outer bounding line seems to have been broken but once by ruling to the edge of the parchment, and then for but five lines at the top of a page. In John, quire 1, the ruling seems to have been consistently across the entire parchment. Correspondingly we find that this manner of ruling occurs 7 times in the remainder of John (probably four double sheets), 8 times in Luke, and 6 times distinguishable in Mark;
- (9) The characteristic misspellings of John, quire 1, are  $\epsilon$  for  $\epsilon\iota$  and  $\epsilon$  for  $\alpha\iota$ , while the opposite mistakes are far fewer. In Matthew all four misspellings occur somewhat frequently;  $\epsilon$  for  $\epsilon\iota$  and  $\alpha\iota$  for  $\epsilon$  are the more common, though much less frequent than in John, quire 1. On the other hand, in the remainder of John, Luke, and Mark  $\epsilon\iota$  occurs for  $\epsilon$  much more often. This looks as if the copyist, discovering the besetting sin of his parent Ms., had changed every possible case to the opposite spelling. In accord with this we note that  $\epsilon$  for  $\alpha\iota$

almost vanishes, while *ai* for *ε* increases decidedly in the remainder of John. In Luke and Mark the spelling of this sound improves.

To sum up, on points 1 and 2 there was no noteworthy variation. Peculiarities 4, 5, 6, 7, and 8 all creep in sporadically later. The extremes involved in 9 were objectionable to the writer, who reached the opposites in his attempt to avoid them entirely. No. 3 is impossible to classify, yet it is noteworthy that the rough breathing is practically non-existent for John.

These items hardly furnish valid proof that the latter part of John with Luke and Mark were copied from the Ms. of which the first quire of John is the surviving remnant, but the concurrence of such indications, combined with the similarity of text and the extremely ancient appearance of the parchment for these 16 pages, furnishes a presumption for this interpretation.

It must of course be admitted that some of the above-mentioned peculiarities can be explained on the basis of the unquestionable difference in archetype of Matthew and John, if we suppose that a later copyist of John, quire 1, exaggerated or modified those points in which the Ms. of John chanced to differ from that of Matthew.

Yet this explanation can hardly account for all the above variations. Moreover, we have yet to consider the most striking peculiarity. The titles of the Gospels, Matthew, Luke, and Mark, show marked differences from the hand of the text and subscriptions. Perhaps most striking is the fact that the word *εὐαγγέλιον* measures just one inch in length each time in the title, though it measures  $1\frac{1}{4}$  inches in both text and subscriptions. Likewise a comparison of the forms of the letters shows that the titles, as well as some 40 instances of second hand in the text and margins, have the following differences from the first hand: *κ* more, but *τ* and *γ* less regularly have dotted points on the ends of the top line; *ν* and *ρ* seem to have shorter tails; *ο* is smaller; *ω* is the same, except for a tendency to curve in at the top; *ε* does not often have the middle line so prolonged as in the text; *μ* seems narrower and the outer lines are almost perfectly parallel, the last one being generally shorter.

These differences, though decided, are yet so unimportant, that I believe the second hand was contemporary, hence the *διορθωτής*.

The fact that the title of John is also by a second hand suggests that the same person added all four titles; yet this cannot be proved, since the writer who added the title of John tried, though with ill-success, to imitate the hand of the text (cf. PLATE II). Note the following: *a* is different every time, and never exactly like any *a* of the text; *e* omits the heavy dot on the middle line; *γ* has too light a dot on end of the top stroke; *λ* is too narrow and the second stroke extends above the first; *κ* has a light dot on the upper side, not a heavy one on the under side of the top slanting stroke; *τ* has only one light dot; *ω* has the middle lines rising nearly to the top of the letter and the outer lines curve in only slightly at the top; *ν* seems made with three strokes, the slanting stroke touching the first upright a little below the top, though these two strokes seem to be made in one, forming a perfect angle, by the regular hand of the text. Most striking of all is the lack of a consistent slant. The first *e*, *ν*, and *o* have too much and show the natural tendency of the hand. The second *γ*, first *ν*, and *τ* have no slant. Those mistakes which betray the natural character of the hand seem to point toward the second hand of the Ms. as a whole, at any rate toward a sloping hand of the general type of the whole Ms. except these sixteen pages. This seems to prove the first quire of John older than the rest of the Ms., unless we can succeed in showing that the second hand was considerably later. Yet such a conclusion presents very decided difficulties, for it forces us to date the early part of John in the fourth century, a date which passes well with the bad spelling (cf. Westcott and Hort, II, 307), but is decidedly questionable on account of the style of writing.

The natural distrust of a strange hand will lead others, as it has me, to seek a later date for this portion, even though we must confess that nothing exactly like it has thus far been published. It seems to have some general resemblance to the Slavonic sloping uncial hand of the seventh and eighth centuries. Note especially heavy dots or ornamental strokes on *τ*, *γ*, *ν*, *κ*, and the enlarged *φ*. Against this the forms of *ω*, *ξ*, *ρ*, *ψ*, and

especially  $\mu$ , with middle strokes not reaching to the bottom line, look rather strange. Yet it does not seem an early, but rather a well-developed stage of some such hand. Therefore, if we connect it with the late Slavonic sloping uncial, we must presumably date it not earlier than the eighth century, a very questionable date, since the Ms. shows such plain signs of long use. If we attempt to connect it with the earlier type of sloping hand, which arose on papyrus in the third and fourth centuries, we are met by the difficulty that the remainder of the Ms. is itself a late development of that hand, probably of the fifth century, and it is extremely questionable to suppose that style of writing to have lived on much longer. Furthermore, this hand is clearly a development independent of the hand found in the rest of the Ms., for while the slant is less, the pen was cut with a broader point, and the writing makes more the impression of a papyrus style. Also dots and shadings are more pronounced. Furthermore, individual characteristics, such as capitals, awkwardly projecting paragraphs, and punctuation point toward a later time, though such characteristics are found infrequently even on papyrus fragments of the second century A.D. or earlier.

On the whole I prefer, though with a good deal of hesitation, to call these sixteen pages a part of the parent Ms. and date them in the fourth century.

The other alternative is to call this an early replacing of a torn but still legible quire. Those who take this view will doubtless be inclined thereby to refer the rest of the Ms. to the fourth century, a date which I am not yet ready to accept.

This parent Ms. did not contain Matthew and was perhaps otherwise defective. On the other hand, the Ms. from which Matthew was copied possibly contained the four Gospels, so it will be necessary to watch for its influence in other places. The differences in character of text of the different Gospels point plainly back to a time when the text transmission of each was independent.

Another question, which has been much considered, concerns the place of origin of the Mss. To trace out and interpret all of the stories of Arab dealers is such a hopeless task that in despair I turned to the Mss. themselves.

Of the original subscription to the Gospels, which was written in lighter ink than the Mss. and in a fifth century hand, there remains  $\text{ϣ}$   $\chi\rho\iota\sigma\tau\acute{\epsilon}\ \acute{\alpha}\gamma\iota\epsilon\ \sigma\acute{\upsilon}\ \mu\epsilon\tau\acute{\alpha}\ \tau\omicron\upsilon\ \delta\omicron\upsilon\lambda\omicron\sigma[\upsilon]$  (cf. PLATE III). Though the first hand has disappeared at the end of the line, the name of some early owner, not necessarily a private person, appeared there. Then the subscription was changed as to name and enlarged by adding a second line  $\text{ϣ}$   $\kappa\alpha\iota\ \pi\acute{\alpha}\nu\tau\omega\upsilon\ \tau\omicron\omega\upsilon\ \alpha\upsilon\tau\omicron\upsilon\ \text{ϣ}$ . This was written in the same shade of light brown ink, but in a smaller, somewhat more cursive hand; the retention of approximately the same color of ink would suggest that any change of ownership accompanying this erasure and addition took place within the original church or monastery. Slightly later the name was again erased and also the letter under  $\sigma$  of  $\sigma\omicron\upsilon$  and that part of the Ms., covering  $\upsilon$  also of  $\delta\omicron\upsilon\lambda\omicron\upsilon$ , was probably washed. Then a hand very similar to No. 2 rewrote  $\upsilon\ \sigma\omicron\upsilon\ \tau\iota\mu\omicron\theta\acute{\epsilon}\omicron\upsilon$   $\text{ϣ}$  in black ink of the tint used in the cursive note on p. 35 of the Deuteronomy Ms., discussed above, and in certain curved reading marks of the same Ms. This third hand cannot be dated much later than the second, hence the early sixth century. Both the original name and the form of it going with the second version have absolutely perished. Yet from the length of the erasure, extending under  $\text{ϣ}$ , we may infer that at least one was longer than the present name. Also a letter reaching well below the line occurred near the beginning of the name, in one of the earlier versions.  $\sigma\omicron\upsilon$  cannot have stood in either first or second hand, but perhaps  $[\tau]\omicron\upsilon$  in the second hand, and, if so,  $\tau\eta\varsigma$  in the first, the latter with the name of a monastery, the former of a prior or bishop.

The final or third form of the subscription is translated: "O holy Christ, be thou with thy servant Timothy and all of his." In spite of the interpretations of Professors Goodspeed and Gregory (*Das Freer Logion*, p. 22), I can see no reference to a private owner here, but rather to a church and its congregation. "Timothy" is St. Timothy and "all his" are the worshippers in his church or the inmates of his monastery.

In Abu Salih's *Churches and Monasteries of Egypt* (trans. by Evetts and Butler, p. 190) we read: "Near this place there is a monastery known as the Monastery of the Vine-dresser (Dair al-Karrām), but called by the heretics the Mon-



astery of the Dogs (Dair al-Kilâb). The Monastery is near the Pyramids on the western side and its church is called the Church of Timothy, the monk, a native of Memphis, whose body is buried in it." This Timothy was a soldier in the Roman army and suffered martyrdom in the persecution of Diocletian, 304 A.D. Though Abu Salih, who wrote soon after 1208 A.D., names 707 churches and 181 monasteries, he mentions no other dedicated to Timothy.

Al Makrizi († 1441), while naming 125 churches and 86 monasteries, presumably a complete list for his time, does not mention the monastery of the Vinedresser; it had probably perished before his time.

The Ms. of Abu Salih is defective at the beginning, so that none of the monasteries of the Nitrian Desert are described. This is the more to be regretted as Butler (*Anc. Cop. Churches of Egypt*, I, p. 287) quotes Vansleb (*Voyage fait en Egypte* [1664 and 1672-3], p. 227), that "there were formerly seven monasteries there; viz. Macarius, John the Little, Anba Bishôî, Timothy, Anba Musa, Anba Kaima, and Sûriâni, of which only Bishôî and Sûriâni survive," an obvious error, for besides Macarius, there is left one other, Al Baramus. Al Makrizi (App. to Abu Salih, pp. 320 ff.) names eleven, as known to him, viz. all of the above except Timothy, and besides, Elias, the Virgin of St. John the Dwarf, St. Anub, and the Armenians. The Monastery of Timothy may be another name for the Monastery of the Armenians, or the name may be an error of Vansleb or his informers. I incline to the second alternative, for Al Makrizi also singles out just seven monasteries as existing in his time, viz. the four now remaining and St. John the Dwarf, the Virgin of St. John the Dwarf, and Abu Musa the Black. The second of these was inhabited by the Abyssinians after their two monasteries of John Kama and of Elias were destroyed by worms. So Anba Kaima of Vansleb's list means the Abyssinian monastery, and the two lists agree, except that the Monastery of Timothy is substituted for Al Baramus. This looks like an error of memory or pure invention to complete the desired number seven.<sup>1</sup>

<sup>1</sup> The error is partly in Butler's quotation. Professor Goodspeed kindly looked up the original for me and writes as follows: "The fourth monastery in

If we omit this rather doubtful case, the church of Timothy in the Monastery of the Vinedresser was the only one of the name in Egypt. This was a Jacobite, *i.e.*, a Coptic, monastery, and was once burned by the Melkites (Abu Salih, p. 186), probably in the fifth century or the early sixth, for the Melkites were too weak later. This monastery seems to have finally perished in the persecutions of the fourteenth century, but of the fate of its most ancient Bible we hear no word. Yet it seems hardly likely that it was abandoned, especially if any of the monks escaped. They may well have taken it to some more secure monastery.

In this connection the statement of Professor Schmidt (*Theolog. Literaturz.* 1908, p. 359) is of interest, for he says that all four of the Biblical Mss. of the Freer Collection came from the White Monastery, near Sohag, opposite Akhmim.<sup>1</sup> From the same source came three Mss., which he himself bought in Akhmim in 1905: (1) The first epistle of Clemens in Coptic (Akhmimic dialect), of the fourth or fifth century; (2) Proverbs in the same dialect and of about the same date; (3) An Easter letter in Greek, of the early eighth century. These three were bought at the same time and were later proved to have come from the White Monastery. The following year a fragmentary Ms. of Genesis in cursive Greek of the late third or fourth century was obtained of the same dealer. It is supposed to have come from the same source, though proofs fail. These Mss. are all on papyrus and show absolutely no relationship to the Freer Mss. either in content or style of writing.

It seems clear that the White Monastery had a library hidden in the upper part of the massive church (first seen by Amélineau in January, 1885), which had escaped fire and thieves, except those of the monastery itself, during its long history.

Vansleb's list is '*celui de Saint Massime et Timothée.*' Al Baramous was known to Vansleb, therefore, under the name *Maximus and Timotheus*, which doubtless means *Maximus et Domitius*, as the dedication of that convent is more precisely described by recent writers. Vansleb's error was due to the similarity of sound."

<sup>1</sup> Cf. Goodspeed, *Bibl. World*, 1909, p. 201, who ably supports this view, but seems misinformed as to some essential facts.



Yet the rest of the monastery was plundered and burned several times.<sup>1</sup>

At the last plundering (1812), 100 Mss. are said to have perished. Under these circumstances it seems that Mss. could have survived only in this hidden library. Yet the decayed condition of all the Freer Mss. except the Gospels, which were protected by thick board covers, is hardly compatible with preservation in so secure a place.

I further learned from Professor Schmidt, that the Freer Mss. were first heard of in the hands of a dealer of Eshmunên, who showed them at the Mission School in Assiut, and then sold them to Ali Arabi. On inquiry, however, I learned from Dr. Grant of the School, and from the Rev. Dr. Kyle of the United Presbyterians' Missions, that the Mss. were never shown at the school. Professor Schmidt has probably been deceived by one of the numerous Arab stories; all are of equal value with the first one told, viz. that the Mss. came from Akhmim. To accept the White Monastery as the last home of the Mss. would imply that this first story was near the truth. Yet any one acquainted with Arab stories would advise us to look in every other direction first, as toward the Nitrian Desert, or the Fayoum, or the region toward Sinai, if we wish to find the last resting place of this ancient Bible.

HENRY A. SANDERS.

ANN ARBOR.

<sup>1</sup> Cf. Denon, *Voyages dans la Basse et la Haute Egypte* (1798), London, 1807, I, 157 f.; Curzon, *Ancient Monasteries* (1833), p. 113.

ANOTHER VASE BY THE MASTER OF THE  
PENTHESILEA CYLIX

THE Academy of Natural Sciences in Philadelphia has had in its keeping since 1879 a cylix with a twofold interest: the vase is at present mounted on a foot which bears the signature  $\text{NIKOZΘENEZ ETIOIEZEN}$  (Fig. 1) and the design and workmanship of the cylix itself place it in that class of vases which the late Professor Furtwängler attributed to the "Meister der Pentheseilea Schale." The vase in question is the property of the American Philosophical Society, by whose kind permission I now publish it. In 1879 it was deposited by them for safe

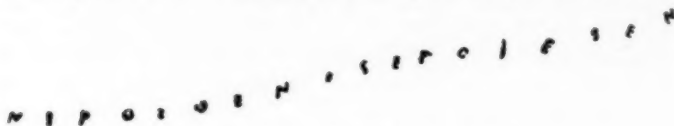


FIGURE 1. — SIGNATURE OF NIKOSTHENES.

keeping at the Academy of Natural Sciences,<sup>1</sup> where it may now be seen. Under the date, June 17, 1836, the Society has the following record of its acquisition:

"Mr. Joseph Bonaparte, Count Survilliers, presented to the Society's Cabinet an Etruscan cup, very antique, found on the estate of Lucien Bonaparte, Prince of Canino, in the researches made in 1828-29 in that district, where the ancient capital of the Kingdom of Etruria called Vitulonia once stood. This donation was accompanied by the 'Museum Étrusque of Lucien Bonaparte,' containing a description of nearly two thousand articles found in the same locality and the first and second parts of the plates in folio." The vase itself has a further tes-

<sup>1</sup> I wish to express my gratitude to the authorities at the Academy for the consideration and kindness shown me. I am especially indebted to Miss H. Wardle, Assistant to the Curators of the Anthropological Department.

timonial of its history in a piece of crumpled paper fastened to the under side of the foot and bearing the inscription :

*Fouilles de Canino, 1831.*

*Marche triumpnale douze fig.*

*Jaunes, nom d'Auteur. Inscrite.*

The cylix (Fig. 2) measures five inches in height (12.69 cm.) and fourteen and one half inches in diameter (35.6 cm.). As may be seen from the accompanying reproductions, the vase has been broken into some thirty pieces and repaired. A very

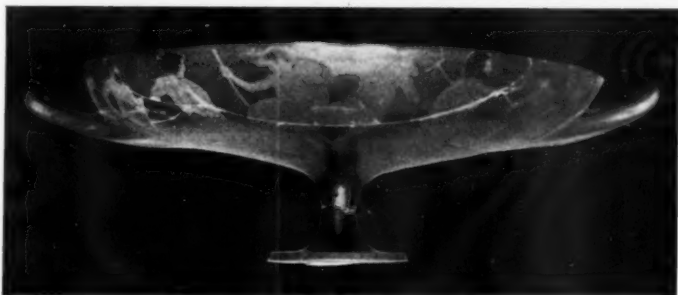


FIGURE 2.—CYLIX IN PHILADELPHIA.

small bit of the rim is wanting and the entire foot is gone. The interior surface has been painted over in part; the strokes of the brush are clearly visible in the outer field in the reproduction (Fig. 3). The design, however, has not been interfered with, and the preliminary sketch made before the clay hardened is distinctly traceable. The exterior surface has also been repainted in places, but again the drawing has not suffered. The blurred condition of the background and the darker red on the limbs of the youths, as seen in Figure 7, have probably arisen through carelessness in the second firing. The good condition of the outer varnish renders this view the more likely.

The most serious misfortune which has befallen the vase seems to be the loss of the foot. The skilful manner in which the foot and bowl are to-day fastened together and the perfect curvature from the rim of the bowl to the edge of the foot, are at first deceptive and tend to make the work appear an harmo-

nious whole. Closer examination, however, shows that this cannot be the foot which originally belonged to the vase. A comparison of the signature on the foot with other signatures of Nikosthenes, proves that we have here part of a work of Nikosthenes the master of the black-figured style (Cf. *Wiener Vorlegeblätter*, 1889, Tafel VII). Thus even the possibility of a Nikosthenes II who worked in the red-figured style, is removed.



FIGURE 3. — INTERIOR OF CYLIX.

Further, the foot conforms in shape and decoration to the type found in certain cylices of the black-figured style; it has sharply defined edges and not a rounded profile (cf. *Fitzwilliam Museum Catalogue of Vases*, Pl. XXII, 64, 66). In addition, the edge and the under side are left in the natural color of the clay, whereas the rest of the foot is greenish black in color. But even when we have added the foot of our vase to the known works of Nikosthenes, we still have an admirable example of the vase painter's art, intrinsically interesting because of its design and its connection with that class of vases which Professor Furtwängler enumerated under the "Meister der Penthesilea Schale."

Before describing the vase in detail, a few technical points may be noted. The hair and beard are rendered in solid black except the ends, which are usually wavy and rendered in a yellowish brown. Brown is used for the minor anatomical markings; no purple is distinguishable. The eye is of the developed transitional type, approaching the profile. Beneath each handle is a single palmette with tendrils and stop-gaps, a type characteristic of this class of vases (Cf. Furtwängler and Reichhold,



FIGURE 4.—INTERIOR DESIGN OF CYLIX.

*Griechische Vasenmalerei*, p. 280). The meander pattern which encloses the interior design consists of sets of seven, eight, twelve, and seven meanders, separated from each other by "red cross squares."

The design on the interior of the vase (Fig. 4) represents a youth pursuing a maiden. The scene takes place in some sacred region, as is denoted by the altar at the left. It is probably to be connected with a religious festival, for we know that Greek maidens had greater freedom than usual on such occasions.

At the right of the design, a maiden wearing an Ionic chiton and a himation catches up her garments and moves hastily to the right to escape from the youth who follows her. He is nude except for a himation draped over his left shoulder and caught up in his right hand from behind. With his left hand, he grasps the shoulder of the fleeing maiden, who turns toward her pursuer. The features of the drawing which one particularly notes are the feeling for rapid movement conveyed and the liking shown for elongated figures, especially noticeable in that of the youth.

The exterior design may perhaps be termed a scene of departure (Figs. 5, 6, 7). The palmettes beneath the handles divide

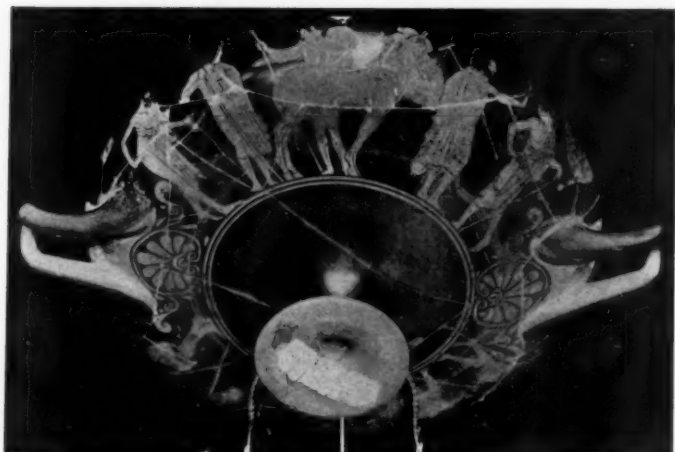


FIGURE 5. — OUTSIDE OF KYLIX.

the field into two very similar parts; on each half of the kylix are five figures, youths and bearded men, arranged in two groups. The central figure and the one of greatest interest in each case is that of a youth wearing a chlamys, with a petasos hanging at the back of his neck. He stands behind a horse which is drawn in a lifelike manner; the pose of the fore feet and the erect position of the head give it a spirited air and add to the charm of the picture. The youth is in quiet conversation with another youth and a bearded man at his right. Both



FIGURE 6. — EXTERIOR DESIGN OF CYLIX.

wear the himation and lean on a staff. The bearded man and the youth at the right of the design are similarly dressed and equipped. In both cases, the men seem to be giving instructions to the youths before them, perhaps in regard to the intended departure of the central figure. The scene no doubt has reference to the corps of the *ἐφηβοί* in Athens, youths from eighteen to twenty years of age. They were recruited from the upper classes and it was their duty to serve as a sort of patrol (*περίπολοι*) to guard the frontier. We probably have here an *ἐφηβος* departing for some such service. The other half of the design (Fig. 7) differs little from the one described, ex-

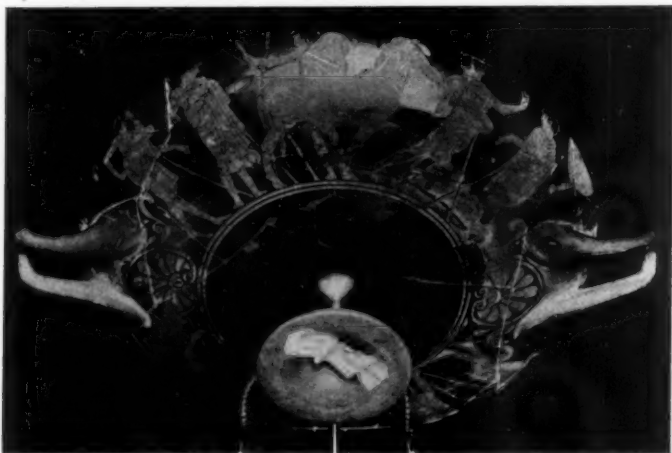


FIGURE 7. — OUTSIDE OF KYLIX.

cept that the departing youth has a spear in this case instead of a staff, and the place of the bearded man at the right of the design is taken by another youth. The pose of this youth is most extraordinary; he seems to be admiring some object which he holds up before him, perhaps a flower. Several objects hang on the wall, a tablet, a sponge-bag, and two shields with the end of a sword visible beneath, in each case.

An interesting parallel to this exterior design is to be found in the exterior of the "Penthesilea Schale" in Munich (cf. O. Jahn, *Vasensammlung König Ludwig's*, 370; Furtwängler



and Reichhold, *Griechische Vasenmalerei*, p. 31; Pl. 56). The character of the composition and the technical points of style leave no doubt that our vase was painted by the same hand as the Munich cylix. The class of the vases to which these belong was first discussed by Hartwig, *Die griechischen Meisterschalen des strengen rothfigurigen Stils*, pp. 491 ff. Later, Furtwängler enumerated them in his *Griechische Vasenmalerei* and gave to the master<sup>1</sup> the title of "Meister der Penthesilea Schale," from his finest composition.

To this list the Philadelphia vase must now be added. Several traits betray the master. First, the liking for horses, which he introduces on all of his vases. He depicts them in his own characteristic manner; they are always shown with lifelike spirit in the same technical details of drawing. It needs only a glance at Plate 56 of the Furtwängler-Reichhold publication and our vase to note the striking similarity in the poses of the horses and the rendering of muscles, mane, and tail. The master invariably represents the tail by parallel lines beginning from above and extending to the end, whereas his contemporaries use hair-lines only at the end or inner side of the tail. The greater part of his exteriors are scenes of departure in which the poses of the youths and men and the

<sup>1</sup> The vases of this master according to Professor Furtwängler, *Griechische Vasenmalerei*, p. 283, are as follows:

1. Euphronios cylix in Berlin, Hartwig, Pls. 51, 52.
2. Anesidora cylix in London, *Br. Mus. Cat.* III, D 4; *White Athenian Vases*, Pl. XIX.
3. Aphrodite on the Swan, *Br. Mus. Cat.* III, D 2; *White Athenian Vases*, Pl. XV.
4. Cylix of the death of Orpheus, *J.H.S.* IX, 1886, Pl. VI.
5. Cylix in the Louvre, *Mon. Grecs.* II, Pls. V, VI.
6. Cylix in Hamburg, *F.R.*, Pl. 56.
7. Cylix in Paris, Ridder, *Cat. des Vases de la Bib. Nat.* No. 814, Figs. 111, 112; Pl. XXII.
8. Penthesilea cylix in Munich, O. Jahn, *Vasensammlung*, 370; *F.R.* Pl. VI, LVI.
9. Tityos cylix in Munich, O. Jahn, *Vasensammlung*, 402; *F.R.* Pl. 55.
10. Cylix in Bologna in Museo Civico, Gerhard, *Auserlesene Vasenbilder*, Pls. 291, 292.
11. Two cylices in Munich, O. Jahn, *Vasensammlung*, 794, 797 (careless).
12. Cylix in Lord Aldenham's possession. *Illustr. Cat. of Ancient Greek Art.* Burlington Fine Arts Club, 1904, No. 15.

technical details are similar. A further point of connection is the single palmette with the tendrils and stop-gaps, characteristic of this class of vases. In all cases, as in this one, the inner design is of greater artistic worth than that of the exterior. Professor Furtwängler saw in this master a painter whose influence was felt from the period of the severe style (*ca.* 500-460 B.C.) into the fine style (*ca.* 460-440 B.C.) and one who frequently worked on a large scale, as is evidenced by the Penthesilea and Tityos cylices. Our vase belongs about 470 B.C. The artist has not yet attained to the grandeur of scale seen in the "Penthesilea Schale," and yet there is a suggestion of it in the manner in which he fills the interior field and in the free and swift movement of his figures. It is of interest to know that Philadelphia has a large vase by this hand. The interest is heightened by the fact that we also have a fragment of a work by the maker of black-figured vases, Nikosthenes, who signed the foot which now supports the vase.

MARY HAMILTON SWINDLER.

BRYN MAWR COLLEGE.

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HEAD OF HERACLES, FRONT VIEW

A HEAD OF HERACLES IN THE STYLE OF  
SCOPAS

[PLATE IV]

THERE is in private possession in Philadelphia a very beautiful head of Heracles said to have been found at Sparta in 1908.



FIGURE 1. — HEAD OF HERACLES, BACK.

It is broken in two at the ears so that the whole back part is missing, and in this condition was discovered built into a wall. It is said to have been turned face inward, so that before its removal it appeared to be merely an elliptical-shaped stone.



FIGURE 2.—HEAD OF HERACLES, PROFILE.

Some confirmation of this story is to be found in the condition of the surface of the broken part (Fig. 1), which shows signs of weathering.

The head (PLATE IV) is of Pentelic marble 23.7 cm. high,

and 14.5 cm. from the edge of the lion's skin to the bottom of the chin.<sup>1</sup> It represents the god as beardless, with the scalp of the lion drawn over the top of his head so that the muzzle and teeth of the beast come down over the forehead. The left side of the face, as one looks toward it (Fig. 2), has taken on the rusty or golden color so common in Pentelic marble; but on the right side (Fig. 3), which is somewhat weathered, this is entirely lacking. This suggests that the head, when it was first broken from the body, fell in such a way that the face was half buried in the ground and the upper half thus exposed to the elements; and then, at some later period, perhaps when it was used as building material, the back part was broken off. The head was separated from the body at the point where the chin joins the throat. The vertical break comes just in front of the ears, above and in front of which the hair is well shown. The minor injuries are these: the muzzle of the lion with the projecting fang on the right<sup>2</sup> side; a slight break on the eyebrow on the same side; the tip of the nose; the tip of the lion's fang on the left side; very slight breaks on the chin and to the left of the mouth. In addition there are the following small breaks which seem to be recent: two places on the top of the lion's skin at the back; also where the lion's skin joins the hair on the left side; and just below and in front of the left ear. These breaks may have been made in taking the head out of the wall, if the story of its discovery is true.<sup>3</sup> The face is thus very well preserved.

<sup>1</sup> The complete measurements are these:

Total height . . . . .	23.7 cm.
Total width . . . . .	16.2 cm.
From lion's skin to bottom of chin . . .	14.5 cm.
From lion's skin to root of nose . . .	8.5 cm.
From lion's skin to mouth . . . . .	10.3 cm.
Height of forehead . . . . .	3.2 cm.
Length from inner corner of eye to chin .	10.7 cm.
Distance between outer corners of eyes .	9.0 cm.
Length of eye with tear duct . . . . .	3.0 cm.
Length of eye without tear duct . . . .	2.7 cm.
Height of eye without lids . . . . .	1.0 cm.
Width of mouth . . . . .	3.5 cm.

<sup>2</sup> Right and left are used throughout with reference to the spectator.

<sup>3</sup> In this connection it should be remembered that the heads found at Tegea in 1879 had been built into the walls of a house by a peasant; and that the



The forehead is divided horizontally by a curved line depressed in the middle, and the part below this line and above the



FIGURE 3. — HEAD OF HERACLES, PROFILE.

bridge of the nose bulges out prominently. The projection of the frontal bone, or of the flesh over it, is marked. The eyes are deep set and the upper lid is drawn back so that it has a  
sculptures found on the same site in 1901 were, with one exception, built into Byzantine walls (cp. Mendel, *B.C.H.* XXV, 1901, p. 257).

breadth of only 2 mm. Both eyes are turned slightly upward and to the spectator's left as though looking at some object in that direction. The upper lid slightly overlaps the under at the outer corners; and the tear ducts of the two eyes differ slightly from one another, that of the right eye curving downward and ending in a point, while that of the left eye is more nearly horizontal. There is no trace of paint, but there still seems to be a faint indication of the iris of the left eye. The mouth is small and the lips are parted. The chin is likewise small, and the whole face full and round. This, together with the regular features and the earnest expression, gives the head its great beauty. The treatment of the hair may be seen very well in front of the ears. It consists of small, round curls bunched together; which is sufficient proof, if one is needed, that the head is a male head, and that it cannot represent Omphale masquerading in the lion's skin.

The characteristics of this face are very marked. The forehead with the line in the middle and the swelling below this line, the prominent brow, the deep-set eyes, the parted lips, the round face, the hair in small round bunches, are all characteristic of the male heads commonly attributed to Scopas on the basis of the two heads from the pediments of the temple of Athena Alea, discovered at Tegea in 1879, and now in Athens. It is true that we are nowhere explicitly told that Scopas was the author of these pediment groups; but the facts that he was the architect of the temple, and that the heads have distinctive features of their own which cannot be connected with any other known sculptor, have rightly been regarded as sufficient evidence for attributing them to him. Professor Ernest Gardner in discussing the head which he regards as that of the Atalanta of the Tegea pediment, after commenting upon the intensity of expression of the helmeted head in Athens, speaks of the eyes thus:<sup>1</sup> "The eyes are set very deep in their sockets, and heavily overshadowed, at their inner corners, by the strong projection of the brow, which does not, however, as in some later examples of a similar intention on the part of the artist, meet the line of the nose at an acute angle, but arches away from it in a bold curve. At the outer corner the eyes are

<sup>1</sup> *J.S.H.* XXVI, 1906, p. 172.

also heavily overshadowed here by a projecting mass of flesh or muscle which overhangs and actually hides in part the upper eyelid." These words might be written of the Philadelphia head; although it does not have the eyes quite so wide open, nor is it bent to one side in the same way, and its expression is earnest rather than pathetic. Equally striking is the resemblance to the second head from Tegea, which, in spite of its mutilated condition, shows what seems to be the same treatment of the forehead and the same manner of representing the hair.<sup>1</sup> More interesting still in this connection is the beardless head of Heracles found at Tegea in 1901 and likewise belonging to one of the pediment groups.<sup>2</sup> So far as it is possible to judge from the reproductions, this much-injured head has the same features: the peculiar forehead, the prominent brow, and the narrow upper eyelid; but the treatment of the hair appears to be different. The workmanship of this head is said by Mendel, who publishes it, to be inferior to that of the other Tegea heads. He thinks it was intended to be seen from a distance, and that it is to be attributed to the school of Scopas rather than to the master himself.

The points of resemblance which the Philadelphia Heracles bears to the heads from the Tegean pediments are so many and so striking that they must all be traced back to the same sculptor; and that he was Scopas there can be little doubt. But among the few works of Scopas known to us from literary sources there is none which exactly corresponds with this head. In a passage in his second book (II, 10, 1) Pausanias says that in the gymnasium at Sicyon there was a marble statue of Hera-

<sup>1</sup> The measurements of the Philadelphia head, where it can be compared with the two heads from Tegea, are as follows (cf. Graef, *Röm. Mitt.* IV, p. 209):

	Philadelphia Heracles	Head from Tegea without helmet	Helmeted head from Tegea
From lion's skin to bottom of chin	14.5 cm.		
From hair to bottom of chin		16.0 cm.	
From hair to root of nose		10.1 cm.	11.1 cm.
From lion's skin to root of nose	8.5 cm.		
Height of forehead	3.2 cm.	4.3 cm.	
Length from inner corner of eye to chin	10.7 cm.	10.8 cm.	
Length of eye	3.0 cm.	2.5 cm.	3.1 cm.
Width of mouth	3.5 cm.	3.8 cm.	ca. 4.6 cm.

<sup>2</sup> *B.C.H.* XXV, 1901, pp. 258 f., and Pls. VII and VIII.

cles by Scopas; and attempts have been made to identify with it a standing figure on a Sicyonian bronze coin in the British Museum.<sup>1</sup> The coin is unfortunately considerably worn, but the statue of the god seems to be beardless and to be wearing a garland. He is holding in his right hand what appears to be his club and over his left arm the lion's skin. There are in various European museums copies of a beardless Heracles which show the influence of Scopas to a greater or less degree, and attempts have been made to trace them back to this original at Sicyon. They may for convenience be divided into three classes: (1) those in which the god is crowned with a chaplet of leaves; (2) those in which he wears the lion's skin on his head; and (3) those in which the head has no covering. They are discussed at length by Graef.<sup>2</sup> The first class is by far the most numerous, the best example being the head from Gensano in the British Museum. The figure on the coin may be copied from the same original, and if so it becomes very probable that the Heracles at Sicyon mentioned by Pausanias was crowned with a garland of leaves. The Philadelphia head, therefore, probably goes back to some other work of Scopas of which we have no record. The fact that it is broken in two in front of the ears makes it impossible to say whether it belonged to a figure in high relief or to a statue in the round. The position of the eyes seems to indicate that it was part of a group. The striking feature about it, aside from its beauty, is its fineness of execution. One might, perhaps, be tempted to regard it as an original Greek work by some sculptor dominated by Scopas, and this may be the case; but no one outside of his immediate school is likely to have followed his peculiarities so closely. As far as the technique is concerned, the head is not unworthy of the master of the Tegean pediments himself, and Scopas is known to have worked in Pentelic marble (Paus. VIII, 47, 1). But if we take all things into consideration, we must, I think, conclude that the Philadelphia head is probably a very good copy of a lost work of Scopas.

WILLIAM N. BATES.

<sup>1</sup> F. Imhoof-Blumer and P. Gardner, *Numismatic Commentary on Pausanias*, p. 30; cf. *Röm. Mitt.* IV, p. 213.

<sup>2</sup> *Röm. Mitt.* IV, 1889, pp. 189-226; cf. Reinach, *Gaz. B.-A.* 1890, p. 340.

American School  
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at Athens

A SERIES OF SCULPTURES FROM CORINTH

[PLATE V]

I. HELLENIC RELIEFS

THAT the excavations at Corinth should yield but scanty returns to the student of sculpture is natural. The sack of the town by Mummius in 146 B.C., and the wholesale removal to Rome of such sculptures as escaped destruction, left little hope for important remains from the Greek period. The new Roman town was of course adorned with a multitude of cult statues, votive offerings, and decorative sculptures, but even these have met with unusually rough handling. At such places as Delphi, Olympia, and Epidaurus circumstances were favorable for the preservation at least of works in marble, for as the old cults lost their hold the precincts were abandoned, and when the buildings became ruinous, the statues lay as they fell, protected by the débris above them. But at Corinth the site was continuously occupied; Romans of the empire, Franks, and Turks all took their turn at rebuilding, and old sculptures were valuable building material. So of the few works that have come down to us, the most were either built into Frankish or Byzantine walls (with such inconvenient projections as heads, hands, or attributes deliberately knocked away), or gathered together in fragments, ready to be burned for lime.<sup>1</sup>

Yet despite the small quantity, the material at hand represents in a modest way the whole development of Graeco-Roman sculpture, from the best Greek period to the close of the Roman Empire. We have fragments from the fifth cen-

<sup>1</sup> The deposit found in the theatre in 1904 seems to have been collected for a lime-kiln.

tury B.C., from the fourth century, from the Hellenistic period, and from early and late Roman times.

In the best Greek period (fifth and fourth centuries) may safely be placed three relief fragments,—presumably all from grave-monuments.<sup>1</sup>

1. (Fig. 1.) Inventory No. 729. Found April 13, 1897, "a little east of Pirene and north by 10 m." Fragment of relief with a head in profile. Marble fine-grained, granulated by weathering, best preserved on neck.



FIGURE 1. — RELIEF FROM CORINTH.

Projecting portions (locks, edge of ear, sides of lips) much worn, nose chipped away. Fragment broken on all the edges; back of slab rough-hewn. Length of face from upper edge of forehead to chin, 0.103 m.; breadth from bridge of nose to ear, 0.066 m.; maximum height of relief, 0.043 m.

Since the slab nowhere presents an original outer edge, we have no means of determining the exact motive of the figure

<sup>1</sup> It is interesting to note that the one other fragment from good Greek times, found at Corinth before the time of the American excavations, is also a grave fragment, presumably of the fourth century. Athens, Nat. Mus. No. 751; Loewy, *Ath. Mitt.* 1886, p. 150 and pl. V.

nor the part it played in the composition of the relief as a whole. The head was certainly bent forward about as shown in the illustration. That it belonged to a young girl can be inferred from the peculiar style of hair-dressing, with the locks brushed up loosely from all sides and caught in a little knot on the top of the head. A similar coiffure is worn by two figures on Attic grave reliefs,<sup>1</sup> both of whom wear the long, ungirt tunic usual for very young girls. One of these, the Nikagora,<sup>2</sup> is standing alone looking down at a bird in her hands. The other<sup>3</sup> is attendant on a seated figure, mother or older sister rather than mistress, to whom she hands a jewel-box. In the case of our head there is nothing to determine whether it belonged to the principal figure or to an attendant. In the latter case, the figure was of course standing; in the former case, probably so; for on monuments of very young boys and girls the seated figure is not found.

The fact that we possess only the head also increases the difficulty of any attempt to place the monument in a definite school and period. For it is in the torso and drapery that the distinctions between Attic work and that of northern Greece or Boeotia come out most strongly. The quality of the relief, however, suggests Attic work. Worn as the fragment is, the values are perfect; the planes drop into exactly the right relations; the details are indicated firmly, yet without excessive eagerness. The whole is marked by the quiet mastery of form, the evenness of workmanship, that is one of the surest indications of the Attic chisel. This general impression cannot be supported by any details of mannerism. The mouth, one of the most characteristic Attic features, is so marred as to be useless for purposes of comparison. And one technical detail, if it has any significance, points away from Athens. There are two modes of rendering a profile head common in Attic relief. Either the artist modelled only the side of the face next the spectator and made the transition from the plane of the nose and the forehead to the background by means of a vertical

<sup>1</sup> Also by one of the daughters of Peleus in the Lateran relief.

<sup>2</sup> Athens, Nat. Mus. 894. Conze, *Att. Grabreliefs*, 826.

<sup>3</sup> High relief in the Karapanos collection. Athens, Nat. Mus. Conze, *Att. Grabreliefs*, 71.



boundary plane, as is done in many instances on the Parthenon frieze; or, when the relief was higher, he rendered the whole front face, giving the further side a more sketchy treatment and possibly less depth. In our relief, on the other hand, though it is so low that one might expect the sharp vertical outline, we find the further side of the face represented as if cut through by the background, so that the eye is bisected and the corner of the mouth cut off. The only parallel for this treatment which I can now recall is a non-Attic stele of the fifth century—that of Diodora of Thespieae.<sup>1</sup> Despite this technical peculiarity, the general quality of the head is such that I still incline to call it Attic.

Its date would probably fall in the third quarter of the fifth century B.C. Though the distance from the front plane to the background is relatively considerable, the relief is handled as if it were low.<sup>2</sup> The inner edge of the eye is actually on a lower plane than the outer, yet the eye on the whole is nearly parallel to the relief-plane; and the tear-duct is just barely visible to one standing at the normal point of view. Both these qualities, the low relief, often "stilted out," as it were, from the background, and the profile eye rendered as if from a front view, characterize the Parthenon frieze and the grave-reliefs, Nos. 714 and 716 in the National Museum at Athens,<sup>3</sup> made directly under its influence. They tend to disappear toward the end of the century in the period of which the Nike balustrade is the characteristic expression.

So far, then, as can be judged from the fragment, the relief was Attic work, of the decade just after 440, and contained at least one figure of a girl, standing.

2. (Fig. 2.) Inventory No. 858, "found July 27, 1905, near the dump of 1904." Piece of thin slab with fragment of face in low relief. Marble rather coarse-grained; takes yellowish patina. Broken diagonally across the upper edge of the forehead to the bridge of the nose and from the temples to the chin, so that eye, nose, and mouth remain intact; all of chin excepting very front portion chipped away. Surface has weathered and become somewhat granular, and on lower part of cheek flaked away a little with the grain of the marble.

<sup>1</sup> Athens, Nat. Mus. No. 818.

<sup>2</sup> The height from the background is actually 0.042 m., but all the modelling effective from the normal point of view is crowded into a height of 0.027 m.

<sup>3</sup> Conze, *Att. Grabreliefs*, 321 and 293.

Finish probably never high; marks of chisel around eye-socket and wing of nostril. Edges of planes, however, still clean-cut, except for bruise on



FIGURE 2.—RELIEF FROM CORINTH.

tip of nose and upper lip. Back of slab finished smooth. Maximum length of fragment, 0.16 m.; length of nose, 0.06 m.; length of chin and lips, 0.06 m.; height of relief (so far as can be measured from existing portion of background), is 0.015 m.; thickness of slab, 0.02 m. to 0.26 m.

That the head comes from a grave-stele is very probable. The finish of the back and the slight depth of the relief in proportion to its size preclude the possibility of regarding it as architectural sculpture, while the large size and the furrow under the eye, evidently intended to express grief, are inappropriate to a votive relief.<sup>1</sup> A fragment

still remaining on the edge of the forehead shows that the hair was brushed back in waves from the temples, hence the face was that of a woman.

Its rendering is marked by certain strongly defined traits, resulting from an endeavor to carry out laws which the artist did not fully grasp. The planes of forehead and cheek are held carefully parallel to that of the background. Even the eye is not only drawn as if in full front, with the lachrymal gland carefully wrought out, but set with the outer and inner corners at almost the same level. There is, moreover, an evident effort to keep the bounding surfaces, at least the bridge of nose, the

<sup>1</sup> The only instance known to the writer of a large votive relief of good Greek period is the Eleusinian relief in the National Museum at Athens (No. 126).

forehead, and the outer edge of the cheek, in touch with an ideal front plane, instead of letting them fall one behind another in natural perspective. Yet with all this there is nothing of the clumsy layer-like effect of the early Laconian stelae.<sup>1</sup> The individual features are shapely and firm in modelling; the mouth, in particular, has that delicate crispness in the surfaces of the upper lip that is familiar in the best Attic work. There is no hesitation in the transitions from plane to plane, yet they are rendered with enough subtle gradation to save the work from any appearance of overemphasis, and to impart to the almost concave surfaces of the cheek a certain semblance of roundness. One trait that contributes to the air of refined decision in the head is the straight furrow, starting from the inner corner of the eye, a sign of grief familiar enough in Italian drawings, but rarely hinted at in even the most expressive of the Greek grave-stelae.

The nearest parallels for the relief are found in Attic work in the middle of the fifth century. The delicate definition of the rendering is a mark of the Attic chisel at all times; the special form chosen for the mouth (with the clear-cut lip of rather complicated outline) occurs in Attic sculpture from the days of the Discobolus down through the fourth century.<sup>2</sup> The single work with which it has most points of contact is perhaps the Eleusinian relief. Both show the same use of very low yet sharply outlined relief on a large scale, the same rather severe drawing, the same touches of lingering archaism both in the long eye and in the equality in length between the nose and the lower part of the face. The mouths of Demeter and Kore have been chipped away so that hardly more than their bare outlines remain, but in a relief of a youth in the Vatican,<sup>3</sup> which resembles the Eleusinian relief rather closely in other ways, the mouth has the characteristic shape seen in our head. One feels tempted to see in our head the same struggle of the last remnants of

<sup>1</sup> For example, the stele of Chrysapha, *Ath. Mitt.* II, pl. XX.

<sup>2</sup> To make clear to one's self the distinctive Attic form, one has only to compare the mouth of the Munich Oil-pourer with that of the Amazon of Cresilas or the Doryphorus.

<sup>3</sup> Anderson photograph, No. 1484.

archaism with the new freedom and richness of design as in the Eleusinian relief and to assign both to the same epoch; that is, contemporary with or just previous to the Parthenon frieze.

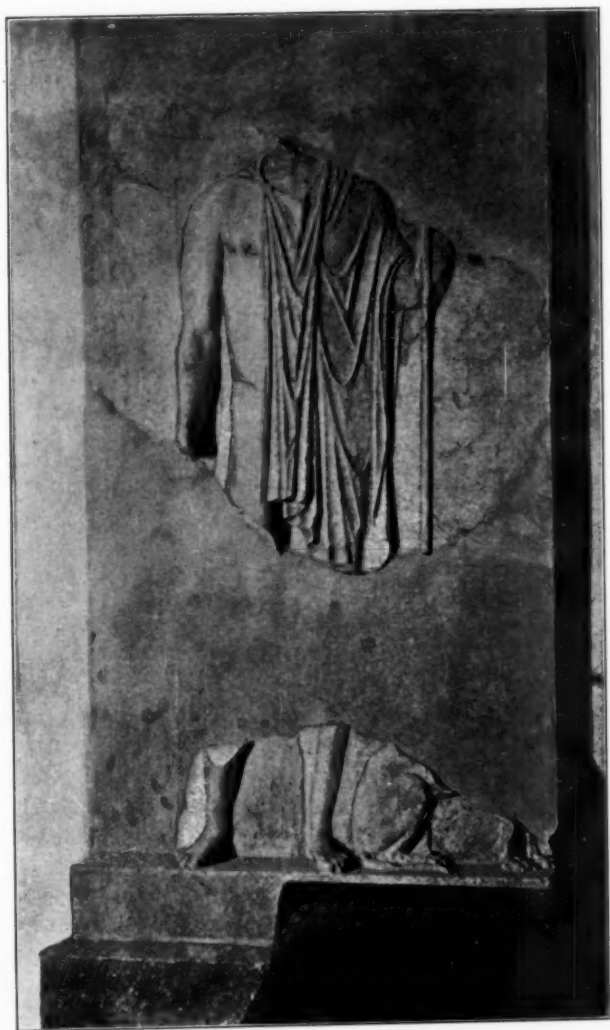
But there are certain points in which our head differs from the Eleusinian relief or any other Attic work. The eye, while carefully drawn, with even a little realistic touch in the fine folds under the lower lids, is set uncompromisingly in full-face. This peculiarity occurs, to be sure, in definitely archaic Attic work, like the stele of Aristion or the relief with the head of a discobolus, but in the earliest works of the freer style, as the Athena leaning on her spear or the oldest portions of the Parthenon frieze, it is already softened. In these latter the lachrymal gland is indeed represented, but the plane of the eye is made to bend more or less sharply toward the background at the inner corner. Thus the effect is nearer that of a true representation in profile. This softer rendering constitutes one of the differences between the Eleusinian relief and ours.

Further, the Eleusinian relief shares with all Attic work from the time of the Athena leaning on her spear a certain sense of perspective in the management of the planes. However low the relief, one feels the regular gradations of distance from the highest point to the background; the features fall into their proper places, and there results that sense of a well-ordered whole, of mastery in technique, which forms so essential a part of the specific Attic charm. In the head under consideration, as we have seen, just that sense of perspective is lacking. The well-wrought separate features — eye, lips, nostrils — are set in an almost flat surface, a cheek which is raised from the background no more than is the ridge of the nose, and sometimes actually less. The lowness of the modelling as a whole and the refinement of the transitions disguise somewhat this uncertain handling of relief conventions, but the moment one compares this head with a genuine Attic work, its defects are plain.

Flatness of relief combined with archaism in the representation of the eye are found in various non-Attic sculptures, especially those of Northern Greece. Philis<sup>1</sup> and the youth from

<sup>1</sup> Louvre; Brunn-Bruckmann, *Denkm.* No. 232 a.





RELIEF FROM CORINTH.

Pella<sup>1</sup> unite these traits with charm of design, the Thessalian youth with a hare,<sup>2</sup> and Polyxena<sup>3</sup> show them with cruder workmanship. But none of these other examples have the freshness and strong individuality that characterizes our relief. The delicate emphasis on the tear-worn furrow of the cheek may not be Attic, but it certainly is not Thessalian or Boeotian. On the whole, the work seems to stand alone: in execution, not disciplined to perfect technique, yet able to absorb much of the Attic refinement; in expression, fresh and independent.

3. (Plate V.) Very different in form, but not altogether in character, is the third stele.

Inventory No. 187. Found May 2, 1900, west of the propylaea, depth not stated. Lower part of relief, representing legs and feet of a man, and hind quarters of a dog. Feet rest on a plinth 0.155 m. high and 0.134 m. deep. Maximum height of relief-ground above plinth, 0.297 m.; full width not preserved, but from intact right end to broken left, 0.86 m.

Inventory No. 126. Found May 16, 1900, west of propylaea, 3 m. north of tall martyra. Part of same relief, containing torso from neck to middle of thighs. Full breadth of stele preserved, 1.047 m. Length of figure from pit of neck to inner edge of break on right thigh, 0.828 m.; breadth of shoulders, 0.40 m.; pit of neck to nipples, 0.165 m.

The two pieces do not, of course, fit by contact, but the motive, dimensions, and workmanship leave no doubt that they belong together. Not only does the position of the leg in the lower half of the relief correspond with the thigh in the upper, but even the shaft of the hunting-spear reappears just behind the dog's hind legs. The surface is in excellent preservation. The plinth on both faces is dressed rough, as if with a coarse-toothed chisel. The background is slightly roughened by long, very shallow furrows, made by some blunt instrument; the flesh, though smooth and firm, has not the crystalline quality of the best Attic work, nor is it sharply distinguished in texture from the drapery. The difference between the two in effect is due to the fact that the flesh offers broader, unbroken surfaces to reflect the light, rather than to any essential variation in rendering. Both flesh and drapery show fine chisel marks almost like cross-hatching, which, so far as I can tell, disappear

<sup>1</sup> Constantinople; Brunn-Bruckmann, *Denkm.* No. 232 b.

<sup>2</sup> Athens, Nat. Mus. No. 741.

<sup>3</sup> *Ibid.*, No. 733.



in the parts of the flesh that come into highest light, and grow deeper in the shadowed portions or those farthest away from the spectator.

The relief represents a youth standing with both feet on the ground, and the weight thrown somewhat on the left foot. He leans a little on the long shaft, presumably a hunting-spear, which he holds with bent left arm. The right arm hangs quietly at his side. He wears a short chlamys, caught on the left shoulder, and hanging in limp folds over the breast and left side, while the right side is bare. The head is gone, but so far as one can judge from the remains of the neck, must have been erect and turned very slightly to the left side. Beside the youth sits his dog. The upper part of the body and the head are missing, but all four feet and the tail rest motionless on the plinth, so that it seems as if the head must have been at rest, too, looking quietly off to the right.

The motive of the youth with his dog is familiar in late sixth century and in fifth century work, from the time of the stele of Alxenor<sup>1</sup> to that of the "Agathokles"<sup>2</sup> or a somewhat later instance from Thespiæ.<sup>3</sup> So far as I know, the motive is non-Attic. With the exception of one found at Carystus,<sup>4</sup> the instances which I have counted in the National Museum are all from Boeotian towns—Orchomenus, Thespiæ, Tanagra.<sup>5</sup> From the motive as developed in this group our stele differs in spirit. In the Boeotian stelæ the dog is an essential part of the composition. He appears as the comrade of the youth, stretching up his head toward his master in play, or at least to receive an absent-minded caress. And the youth himself is pictured in a moment of idleness, resting after the gymnasium (Agathokles, stele from Tanagra), or lounging in the agora (Naples and Orchomenus stelæ). But in the Corinthian relief the dog is no longer a playmate, but a part of the hunter's equipment. Both master and hound stand motionless, staring off into space, waiting but not alert, more like heraldic symbols of the chase

<sup>1</sup> Athens, Nat. Mus. No. 39.

<sup>2</sup> *Ibid.*, No. 742.

<sup>3</sup> *Ibid.*, No. 829.

<sup>4</sup> *Ibid.*, No. 730.

<sup>5</sup> I have not included certain instances where the dog formed a subordinate motive, as in the fine fourth century group in Athens, Nat. Mus. No. 869, nor others where children were playing with dogs, but have confined my list to the grown youth with the dog.

than a group knit by any warm impulse of shared activity. This cold immobility marks off our relief not only from the Boeotian series, but also from the whole range of stelae of the good period. The monuments of the fifth and fourth centuries owe their greatest charm to the fact that they are not general and "statuesque" in character, but that each one seems to have caught its own special aspect from actual life; that each presents a definite action with all the suppleness and ease of unconscious motion. Even when, as in the Melite<sup>1</sup> or the Tynnias,<sup>2</sup> the action does not involve movement, it still has its individual aspect, still is spontaneous. Tynnias is not posing as the type of a dignified Athenian citizen. He has sunk naturally into his chair, and one sympathizes with his pleasant thrill of relaxation as he allows his shoulders to droop forward a little and his arm to lie inert across his lap. The figure is full of nobility, but it is that of a real man, caught in an unconscious moment. Melite, too, whose pose is the nearest of any to that of our Corinth figure, is no mere type, but a woman of definite personality, who has thrown herself for a moment against a convenient pillar, and looks out challengingly at the passer-by. In contrast to this freedom and individuality, the Corinthian figure has the unbending remoteness of a cult statue. Even the drapery has stiffened in sympathy, and hangs in the folds to which its own weight has dragged it, unstirred by any motion or breath of wind.

In execution as well as in motive, the artist differs from his Attic and Boeotian contemporaries. He has learned from them neither the proportions of the human figure nor the laws of relief, and in consequence is wavering in his grasp on both. He has placed the lower edge of the breast very little below the arm-pit, and in his struggle to crowd the feet upon the plinth without adequate foreshortening, has made them about two-thirds their normal length.<sup>3</sup> His embarrassments with relief-technique are seen not only in a choice of a pose which compels him to represent the feet either foreshortened or too small, but also in the unsuccessful perspective of the torso. The figure is outlined

<sup>1</sup> Athens, Nat. Mus. No. 720.

<sup>2</sup> *Ibid.*, No. 902.

<sup>3</sup> Length, measured on the inside of the foot, 0.15 m.; normal length of foot, on basis of estimated height of 1.84 m., should be 0.23 m.

as if for a full front view; that is, the median line from the pit of the neck to the navel divides the torso into two approximately equal halves. But as if from a wish to correct the "frontality" of the drawing by the modelling, the left side is in very low relief, while the right arm and thigh are almost in the round. The same inequality may be noticed in the dog, whose tail lies out along the plinth in full round, while his body is rendered in very low relief. Another instance of technical groping is the deep undercutting of the mantle just over the abdomen on the right side, and between the legs. In the former instance the modelling in the crevice can be seen only by looking at the stele in sharp profile, a point of view with which the artist certainly did not need to reckon; in the latter, even supposing the stele were to be seen from below, the cutting is twice as deep as necessary.

Yet the relief has nothing mechanical about it. Its stiffness and timidity are such as are natural in the work of an artist a little baffled by the laws of his craft, who yet works lovingly at every bit of his surface, who insists on studying his drapery afresh, even though the result be less pleasing than if he had taken a scheme ready-made from his predecessors; and who occasionally attains to such exquisite bits of modelling as the right arm of the figure or the haunches of the dog.

As for the period, a piece of provincial work must be dated by its most advanced traits, not by its archaisms. The handling of the drapery, which clings close to the figure along the left side, and breaks in a series of triangular folds with wavering surface, can hardly, I think, be earlier than the epoch of the Nike balustrade and the grave-relief of the lad with the bird-cage,<sup>1</sup> the style of work which one dates in the last decades of the fifth century. The mistaken attempt to give the figure perspective by varying the height of the relief on the two sides and by making the lower relief pass by slight transitions into the background, instead of being sharply outlined against it, belong also to the later years of the fifth century. As such innovations penetrate a little more slowly to provincial ateliers, I should incline to date the work at about the end of the fifth or beginning of the fourth century.

<sup>1</sup> Athens, Nat. Mus. No. 715.

It is for private commissions like funeral or votive reliefs that foreign workmen are least likely to be employed; hence it is here, if anywhere, that one may look for indications of a native Corinthian school. The material at hand is scanty; we have but four<sup>1</sup> reliefs, one of which (No. 1) is almost surely Attic, and another, that in the National Museum at Athens, offers too many abnormal traits to be very valuable as evidence. On such a basis one dares not formulate conclusions, but I cannot resist pointing out that our numbers 2 and 3 have in common a certain undisciplined power of observation, a certain wayward sensitiveness to beauty which leads to the selection of lovely or vividly expressive detail, while both lack the power of composition and the technical mastery which fuse the details into a finished whole.

The preceding pieces were indubitably Greek, and can be attributed to the fifth or the early part of the fourth century. To the fourth century or early Hellenistic period probably belongs the maenad basis published by Dr. Richardson in this *Journal* (VIII, 1904, pp. 291 ff.), a piece which shows boldness and grace of design and masterly handling of texture, but lacks anatomical correctness and restraint in the management of the relief.

ELIZABETH M. GARDINER.

WELLESLEY, MASSACHUSETTS.

<sup>1</sup> I include the relief in Athens, Nat. Mus. No. 751; see above, p. 1, note 2.

American School  
of Classical Studies  
in Rome

THE SO-CALLED FLAVIAN ROSTRA

THE group of remains at the west end of the Forum, commonly known as those of the Flavian rostra, has been, since its discovery a century ago,<sup>1</sup> the object of ever-increasing interest.<sup>2</sup> The problems suggested by these remains have been many and varied, concerning the more important of which no final solution has as yet been reached. In March, 1908, while I was studying the brick-faced walls in front of the so-called hemicycle, certain new facts concerning the whole group came to my notice. A more careful investigation led me to believe that the facts noticed might be of assistance in the solution of several of the problems connected with the construction and historical development of the group. These facts, therefore, with a few others which have been discovered in the course of the investigation, I desire to present briefly. As an aid in the discussion of the questions involved, it may be helpful to consider first the existing remains, noticing especially the materials used and the methods of construction employed in the structural body of the monument, or monuments, rather than the external decoration,

<sup>1</sup> The first part of the group discovered was the umbilicus, which was reported by Fea (Prodomo, 1816, p. 28) as seen in 1802. A part of the hemicycle and some traces of the rectangular structure were discovered in 1829-33; the principal part of the latter was not, however, seen until 1835 (*Annali dell' Istituto archeologico*, 1835, p. 64). Its identification with the rostra was first suggested by Tocco (*Ripristinazione del Foro Romano*, 1858, p. 20).

<sup>2</sup> The more important of the later publications on the subject are the following: Jordan, *Topographie der Stadt Rom*, I, 2, pp. 229 ff.; Richter, *Rekonstruktion und Geschichte der röm. Rednerbühne*, 1884, *Die röm. Rednerbühne*, *Jb. Arch.* I. 1889, pp. 1-18, *Beiträge zur röm. Topographie*, II (1903); Nichols, *Notizie dei Rostri del Foro Romano*, 1885; Hülsen, *Röm. Mitt.* 1899, p. 238, 1902, pp. 13-21, 1905, pp. 15-28; Petersen, *Comitium, Rostra, Grab des Romulus*, 1904, *Röm. Mitt.* 1906, pp. 57 ff.; Boni, *Atti del Congresso storico*, pp. 554 ff.; Mau, *Rostra Caesaris*, *Röm. Mitt.* 1905, pp. 230-266; Vaglieri, *Scavi recenti nel Foro Romano*, *B. Com. Rom.* pp. 152 ff.

which by its very nature is more likely to have undergone change at the hand of the restorer.

The group of remains, as now seen, consists of two principal parts, the rectangular structure (Fig. 1) of *opus quadratum* facing the Forum, to which the name of rostra is commonly restricted, and the semicircular platform toward the west, the so-called hemicycle. The former of these parts, the rectangular structure, is 23.75 m. (80 Roman feet) long and at



FIGURE 1. — THE FRONT OF THE ROSTRA IN 1902.

least 12.60 m. (40 + Roman feet) wide. The walls in front and on the sides are of *opus quadratum* made of blocks of reddish-brown tufa 60–63 cm. thick, 58–62 cm. wide, and, in general, from 1.20–2.20 m. long. The blocks,<sup>1</sup> between which are traces of a thin layer of mortar composed almost wholly of lime, are carefully bonded,<sup>2</sup> and held in place by numerous

<sup>1</sup> Of these blocks, four courses and a small portion of a fifth still remain at the northeast corner of the structure. The greater part of the front wall, as now seen, is a modern restoration (1904).

<sup>2</sup> The blocks are so laid that the lines of juncture do not come one above another.

clamps.<sup>1</sup> Beneath these walls of tufa is a course of travertine slabs 28–30 cm. thick and 1.35–1.40 m. wide. These slabs form a shelf on the outside of the wall 30 cm. wide and one on the inside 45 cm. wide. On the south side the travertine course rests upon a course of tufa of the same width and at least 55 cm. thick.<sup>2</sup> There was built on the north side and, so far as can be determined, on the front also, in place of this course of tufa blocks, a concrete wall 65 cm. high, which was faced on the inside with brick. Beneath this brick-faced wall, on the north side, there is a solid foundation at least 55 cm. deep,<sup>3</sup> of the same concrete as that of the wall above it. It is probable that this foundation exists beneath the walls on the other side<sup>4</sup> also, although it is impossible to determine this, since the lower part of these walls is at present wholly concealed.

On the outside of the structure are the remains of a white marble plinth 28–30 cm. wide and 30 cm. thick, which rested on the shelf formed by the projection of the travertine course mentioned above. For the reception of this plinth, a place 2–4 cm. deep was hollowed out (Fig. 2) in the travertine course below it, as well as in the tufa wall behind, to which it was firmly attached. Above the plinth was a moulding of white marble 21 cm. high, which was not only fastened to the plinth, but was attached also to the tufa blocks behind by metal clamps 20–25 cm. apart. The upper portion of the wall was covered by a marble facing, which was divided into panels by pilasters a metre apart. To this facing the bronze beaks were attached. Along almost the entire front of the structure

<sup>1</sup> The swallow-tailed clamps have disappeared, but the holes for them are still visible.

<sup>2</sup> Mau (*l.c.* p. 244, n. 1) has called attention to the error of Richter (*Rekonst. u. Gesch. der röm. Rednerbühne*, p. 12, n. 5), who gives the thickness of these blocks on the outside as 75 and on the inside as 20 cm.

<sup>3</sup> A small part of this foundation is at present visible, though it is partially concealed by a thin layer of tufa slabs above it. Its depth below the level of the pavement adjoining it on the inside of the structure is at least 1.03 m., that is, 1.63 m. below the level of the Forum. See p. 175, n. 1, for the level of the Forum at this period.

<sup>4</sup> No traces of this foundation are reported by Richter (*l.c.* p. 12) as found by him under the walls on the south. It is possible that it was omitted on that side, or that it escaped notice on account of the projection beyond it of the tufa slabs mentioned above.



the marble plinth is still preserved. The moulding also, though no longer in place, is traceable by the holes for the clamps<sup>1</sup> by which it was attached to the plinth and to the wall behind. On the north considerable portions of both plinth and moulding remain, though it is possible that toward the west they are no longer in their original position. On the south side a part of the plinth only is left. The spaces hollowed



FIGURE 2. — THE SOUTH WALL OF THE ROSTRA.

out for the reception of both plinth and moulding and the holes for the metal clamps still remain, however, to within 75 cm. of the end of the wall of *opus quadratum*.<sup>2</sup> Beyond this point no traces of clamps are to be found, and the spaces hollowed out in the travertine base and in the wall behind extend but 45 cm. farther.<sup>3</sup> The significance of this fact will be noticed later.<sup>4</sup> Of the marble facing by which the wall was covered, nothing remains. A number of pieces of the cornice, by which the façade was crowned, have been, however, discovered in

<sup>1</sup> A few of the metal clamps, both iron and bronze, are still preserved.

<sup>2</sup> See Figs. 2 and 7.

<sup>3</sup> See Figs. 2 and 7.

<sup>4</sup> P. 184.

the more recent excavations and restored to their original position.

The space enclosed between the walls of *opus quadratum* was bounded on the west by a solid wall<sup>1</sup>—or mass—of brick-faced concrete (Fig. 3), the east face of which was 9 m. from the front of the whole structure. A large part of this wall was destroyed later to the level of the pavement in front of it.<sup>2</sup>

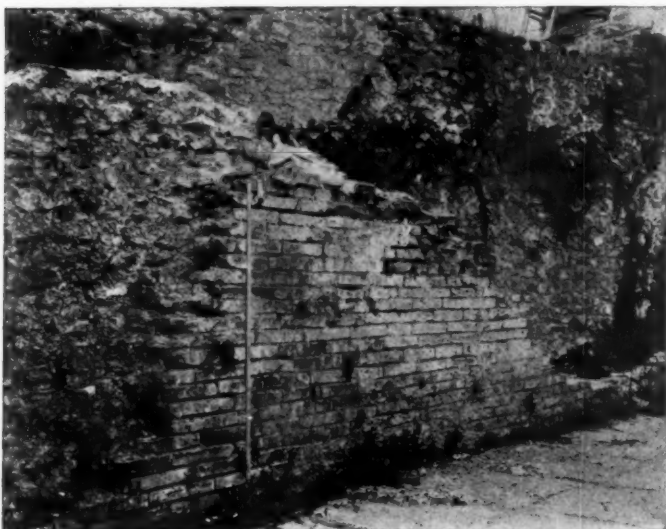


FIGURE 3. — THE BRICK-FACED WALL INSIDE THE ROSTRA.

Adjoining the wall on the south, however, the concrete has been preserved to a height of 1.80 m., while a considerable fragment of the brick facing<sup>3</sup> still remains near the same point. The extent of this mass of concrete toward the west is, in certain parts, difficult to determine. On the north it is not at present traceable beyond the front of the hemicycle, the façade of which rests upon it. For 5 m. beyond the point at which the façade now ends, however, it extends up to the concrete core of the hemicycle itself, of which it is structurally a part. Toward the south the width of the concrete is much less than at the

<sup>1</sup> See Fig. 3 and Hülsen, *Röm. Mitt.* 1902, pl. II.

<sup>2</sup> See Fig. 4.

<sup>3</sup> See Fig. 3.

northern end of the structure. It varies also at the different levels. Below the level of the pavement inside,<sup>1</sup> its width is not more than 1.50–1.70 m. Above this point, however, it extends a metre farther towards the west. This difference, as well as the difference in the general width of the concrete at the ends of the building, is due to the presence on the south of the remains of an earlier structure, against and on top of which the later one has been built. Of this earlier structure, the existence of which has not before been recognized, I shall speak later.

In type of construction, this wall is identical with the foundation walls on the north and east, of which mention has been made above.<sup>2</sup> The concrete, of which the main body of the wall is composed, is of a fine quality. The mortar, which is of a deep red color, is made of loosely sifted red *pozzolana*<sup>3</sup> and lime. While less friable than the mortar found in earlier structures, it lacks the flint-like quality characteristic of the later periods. The filling consists of pieces somewhat above the average size of the reddish-brown tufa of which the walls of *opus quadratum* are made. For 45 cm. from the front of the wall, bricks of the same type as those of the facing have been used as filling in place of the tufa. The facing of the wall is of the peculiar type found in the buildings of the early empire, in which the bricks used are made wholly from flanged roof-tiles.<sup>4</sup> Apart from the fronts of the bricks, which are evenly sawed, it is plain that the material was used as it came to hand. No uniformity exists in the size or shape of the bricks, and not a single example<sup>5</sup> is to be found of the triangular form so common later. The width of the courses is

<sup>1</sup> See Fig. 6. This pavement is 60 cm. below the bottom of the marble plinth outside, which may be assumed as approximately the level of the Forum at this period. The republican pavement in front of the so-called *rostra vetera* is 1.15–1.20 m. lower than the one just mentioned, that is, 1.75–1.80 m. below the level of the Forum.

<sup>2</sup> See p. 172.

<sup>3</sup> The Latin name *pulvis Puteolanus* is applied by Vitruvius only to the special volcanic deposit found at Puteoli. The modern name, *pozzolana*, is, however, used also for the volcanic deposits near Rome, to which Vitruvius applies the more general term *arena* (*De Arch.* II, 4 *et al.*).

<sup>4</sup> For the use of brick made from roof-tiles, see Vitruvius, *l.c.* II, 8, 19.

<sup>5</sup> See Mau, *l.c.* p. 261, for a seeming exception to this statement. The sides of the brick referred to by him are, in my opinion, sawed and not moulded.

from 3.50 to 4.20 cm. The bricks themselves are magenta red in color and of flint-like hardness. The clay used in their composition is of good quality and the *pozzolana* is finely sifted and clean. The layers of mortar are from a half centimetre to a centimetre in width. In quality it does not differ, except in fineness, from that used in the concrete.

South of the centre of the structure are the remains of a



FIGURE 4.—THE FRONT OF THE HEMICYCLE.

cross-wall uniting the wall on the west with the nearest of the travertine posts. The purpose of this wall, which is of the same period as that just described, is not clear. The other brick-faced walls inside the building belong to a much later period.

The height of the structure above the travertine base is 3.60 m. The upper floor of the platform rested on travertine beams 60 cm. thick, which were supported by rows of travertine pillars. Of these pillars a number remain, though, with one exception, in a fragmentary condition.

The structure now seen in the rear of that just described, the so-called hemicycle,<sup>1</sup> consisted of a semicircular platform 2 m.

<sup>1</sup> See Fig. 4.

wide and of the same length, it has been held, as the rectangular structure. The curved front of this platform (Fig. 4) was decorated by a façade the upper part of which was composed of slabs of red (Porta Santa) marble separated by pilasters of *marmo Africano*; beneath this facing were a white marble plinth and moulding resting on a sub-plinth of travertine. Holes for the attachment, probably, of bronze ornaments are still to be



FIGURE 5.—THE WALL NORTH OF THE STEPS.

seen on the front of the colored marble slabs. A curved flight of steps, five in number, ascended to the platform from the west. These steps do not belong, as has been suggested,<sup>1</sup> to a later restoration, but were a part of the original building, for in a line with the bottom of several of the steps there is traceable in the concrete core of the structure a layer of marble clippings, marking the stages in the progress of the construction. Of the southern half of the steps, only a part of the concrete foundation has been preserved, while of the wall beyond them on the south no traces are left. The corresponding wall on the north was

<sup>1</sup> Richter, *Rekonst. u. Gesch. der röm. Rednerbühne*, pp. 17 f.; Mau, *l.c.* pp. 263 f.

also in large part destroyed later by the erection of the umbilicus. The lower part of it<sup>1</sup> (Fig. 5) has been preserved, however, for a distance of several metres. It is 60 cm. in width and is faced on both sides with brick. Of this facing, four courses are still left on the inside and twelve on the outside. Seven metres from the front of the hemicycle and three from the so-called altar of Vulcan, this wall is joined at right angles by a lower one of the same period, which may have belonged to a flight of steps<sup>2</sup> on the north of the original structure. A small portion only of the concrete core of this wall remains, with a few courses of the brick facing on one side. Both of these walls are identical in type of construction with those belonging to the rectangular structure in front.

The concrete foundation on which was built the hemicycle with the flight of steps in the rear belongs to two distinct periods.<sup>3</sup> Resting immediately upon the pavement in front of the arches of the so-called *rostra vetera*, the remains<sup>4</sup> are still to be seen of an early concrete structure 3.50 m. high, which differs essentially in type of construction from that in front and on top of it. Toward the east this concrete core extends, as has been said, to within a metre and a half of the front of the wall in the rear of the rectangular structure. On the west it was built against and, in all probability, on top of the republican arches just mentioned. Toward the north its extent cannot be determined, since it is now concealed beneath the later building. It is clearly traceable, however, for at least seven metres from the wall of *opus quadratum* on the south. Beyond this wall it extended originally at least six metres toward the south, since a small portion of it has been preserved on the farther side of the south wall of the Schola Xantha, underneath the foundations of which it can also be traced.

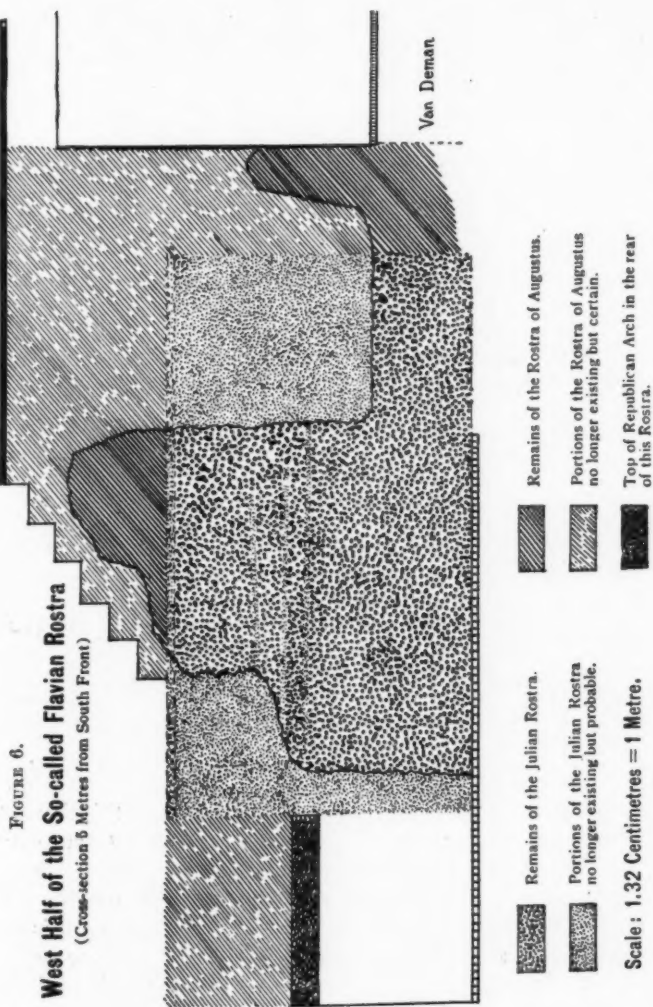
In type the concrete of this earlier structure differs but little from that of the arches against which it was built. The mortar,

<sup>1</sup> The bricks have been much loosened by exposure to the weather. The similarity in type of construction to the walls belonging to the rectangular structure is, therefore, less evident.

<sup>2</sup> See p. 185. On top of this wall in the rear of the umbilicus are the remains of a white marble slab, which may very well have formed one of these steps.

<sup>3</sup> See Fig. 6.

<sup>4</sup> See Figs. 6 and 7. (These remains are to be seen to the left of the tufa wall.)





which is ashy-gray in color, is composed of lime mixed with an inferior kind of *pozzolana*, in which very little red appears. Like that of the arches, it is very friable, crumbling easily into ash-like dust. The filling consists of pieces, varying much in size, of *cappellaccio*, light grayish-yellow tufa, and peperino, with only a small amount of reddish-brown tufa. Very little travertine and marble are found, and a few pieces only of pottery or brick. About 1.75 m. above the earlier pavement is a layer<sup>1</sup>



FIGURE 7.—THE WEST END OF THE SOUTH WALL OF THE ROSTRA.

of white marble and travertine clippings. Above this there are two<sup>2</sup> other similar layers at intervals of 25–30 cm. apart. 3.30–3.50 m. above the pavement there is seen a wider layer.<sup>3</sup> At this level, which is that of the bottom of the first of the steps in the rear,<sup>4</sup> the concrete of the later period begins. Of this concrete, which is not only of the same type as that of the wall in the rear of the rectangular structure but a continuation of it, the

<sup>1</sup> For these layers, see Figs. 6 and 7.

<sup>2</sup> These layers are less clearly marked than the others.

<sup>3</sup> See Figs. 6 and 7. (The upper one of the layers.)

<sup>4</sup> See Fig. 6.

greater part of the hemicycle was made. On the south, owing to the presence of the earlier structure below and the partial destruction of the later one above it, but little of this concrete is now visible. The northern half of the building, which is well preserved, is, however, wholly composed of it.

At the north end of the hemicycle is a brick-faced conical structure of a later period, which is recognized by all as the umbilicus. This structure is united to the front of the hemicycle by a brick-faced wall, which is of the same period as the umbilicus and, like it, distinct in origin from the monument against which it was built. Corresponding to the umbilicus, at the south end of the hemicycle, stood originally, it is possible, the *milliarium aureum*. No traces of it, however, are now to be found at this point.

By the removal of the modern road in 1882, the greater part of the group of remains which we have just described became for the first time easily accessible. Of the many questions which have presented themselves anew for solution since that time, two have been recognized as of fundamental importance, namely, the relation of the two parts of the group to each other and the date, or dates, to be assigned to them. Concerning the first question three opinions have been held. The first of these, which was advanced by Jordan<sup>1</sup> in 1882, before the excavation of the lower part of the walls inside, was that the two parts were independent and the rectangular structure was the older. Later investigations have rendered the acceptance of this opinion impossible. In 1885 the work of Nichols<sup>2</sup> appeared, in which he accepted the independence of the two structures but maintained<sup>3</sup> the priority of the hemicycle. A year before this time, Richter<sup>4</sup> had advanced the view — since abandoned by him — that the two were originally parts of a single structure and that the hemicycle in its present form belonged to a later restoration. With the earlier view of Richter, which is that now held by

<sup>1</sup> *Topographie der Stadt Rom*, I, 2, pp. 242 et al.; *Annali dell' Istituto*, 1883, p. 23.

<sup>2</sup> *Notizie dei Rostri del Foro Romano*.

<sup>3</sup> *L.c.* p. 41 et al. Professor Mau, in his recent careful treatment (*Rostra Caesaris*, *Röm. Mitt.* 1905, pp. 230-266), was substantially in agreement with the view of Nichols.

<sup>4</sup> *L.c.* p. 13 et al.

Hülse,<sup>1</sup> I have been led by my examination of the remains themselves to agree. Of the reasons by which I have been brought to this conclusion, only the more important can be referred to here.

Between the two structures there exists an agreement in the use of materials and in methods of construction which make it practically certain that they belong at least to the same period. In two particulars this agreement is especially marked. As we have already noticed, the concrete of the rear wall of the rectangular structure, as well as of the foundation-walls on which those of *opus quadratum* rest, is identical in type with that of which the entire hemicycle is composed,<sup>2</sup> with the exception of the small portion on the north belonging to the earlier structure of which mention has been made. Again, the brick facing of the foundation-walls of the rectangular structure and of the wall in its rear, which is of a peculiar type found during a comparatively short period only,<sup>3</sup> is the same as that of the walls on the north of the steps of the hemicycle. That these walls do not belong to a later restoration is certain, since the concrete of which the centre of the walls is composed is the same as that of the rest of the hemicycle. It is clear, therefore, from their agreement in type of construction, that the two structures are of the same period.

That they are, however, not only contemporaneous in origin but parts of a single structure is, in the first place, evident from their mutual dependence in architectural design and in practical purpose. This mutual dependence, which is recognizable in the coincidence in orientation of the various parts as well as in many minor details, is very clear, if either structure be regarded as an independent monument. Owing to the presence of the façade, no permanent steps can have existed originally in front or on either side of the rectangular structure. The approach to it, therefore, must have been from the rear. Not

<sup>1</sup> *Röm. Mitt.* 1902, p. 20; 1905, p. 20.

<sup>2</sup> The agreement between the two structures becomes more noticeable, if comparison be made with the adjoining buildings, in none of which this type of concrete appears.

<sup>3</sup> The bricks are made wholly, as has been said, from flanged roof-tiles. While bricks of the same kind are found not infrequently in buildings of a later period, at no time are they used exclusively, except during the early empire.

only do the steps of the hemicycle furnish such an approach, but no traces of any other are to be found. The erection of the hemicycle as an independent structure is no less difficult to explain, owing to its peculiar form.<sup>1</sup> That this form is not the result of a later restoration of the steps in the rear, as has been suggested,<sup>2</sup> is certain, since the steps occupy their original position.

For the unity of the structures, however, we have, fortunately, other and more conclusive proofs. Of these, the most important is the impossibility of the existence of either part prior to the erection of the other. Concerning the rectangular structure the proof is simple. On the inside of the building there are, as we have seen, a number of brick-faced concrete walls of the earlier period, several of which serve as foundations for the structure itself. Since these brick-faced walls are of the same period as those which form a part of the northern end of the hemicycle, the structure resting upon them must be of the same period or later. The proofs concerning the hemicycle are no less conclusive. Its recognition as an independent monument depends almost wholly upon the existence of the curved façade, which forms its front. Since, however, this façade rests upon or is directly attached to<sup>3</sup> the concrete of the rectangular structure, its existence, and in consequence the existence of the hemicycle itself, previous to the erection of that building is practically impossible. This is seen even more clearly, if the supposed point of juncture of the monuments on the south be considered. The point of juncture on the north, to which the attention of archaeologists<sup>4</sup> has been almost exclusively directed, while it is of interest, affords no conclusive evidence concerning the structural body of the monuments, since either the parts which it is possible to examine belong wholly to the external decoration,<sup>5</sup> or their original position is open to doubt.

<sup>1</sup> Hülsen (*Röm. Mitt.* 1905, p. 16) has called attention to this fact.

<sup>2</sup> Mau, *l.c.* pp. 263 f.

<sup>3</sup> Traces are still left of the mortar of a later period by which the slabs of colored marble were attached to the concrete behind.

<sup>4</sup> See, for example, Nichols, *l.c.* pp. 38 f.; Mau, *l.c.* pp. 231 ff.

<sup>5</sup> The travertine course on which the outer wall of the rectangular structure rested was a structural part of it. It is not, however, certain that it is, at the present time, *in situ*.

On the south, on the other hand, the parts which remain are in large part structural, and are unquestionably *in situ*.

12.60 m. from the front, the wall of *opus quadratum*, forming the south side of the rectangular structure, ends abruptly (Fig. 7). That it did not extend originally beyond this point is clear, since the ends of the two blocks which remain are finished roughly,<sup>1</sup> as on the inside of the wall, and no traces are left of clamps for their attachment to other blocks farther to the west. The travertine course on which these blocks rest is also discontinued thirty centimetres from the end of the wall, while a short distance farther to the east all traces of the plinth and moulding disappear.<sup>2</sup> The assumed front of the hemicycle at this point is 13.60 m. from the front of the rectangular structure. Between the two buildings there exists, therefore, a space a metre in width, which would not have been left, had the hemicycle been standing when the wall was built. It is clear, then, that the hemicycle, as such, did not exist at that time. Since, therefore, neither of the structures can have existed before the other, and since their erection at the same time as independent monuments is not conceivable, we must assume that they were erected at the same time as parts of a single monument. That this assumption is correct is shown conclusively by the structural unity of the two parts, of which mention has been made above.<sup>3</sup>

In the architectural history of the monument four periods can be distinguished. Concerning the building belonging to the first of these periods, of which nothing remains except the mass of gray concrete on the south, little can be said with certainty. In extent and location it differed somewhat from the later structure, extending at least six metres farther toward the south, although on the north its extent was much less. Toward the east it can be traced to within a metre and a half of the front of the mass of concrete forming the back wall of the later rostra.<sup>4</sup>

<sup>1</sup> A few traces of mortar still adhere to the end of one of the blocks.

<sup>2</sup> The travertine foundation, on which the wall at this point rests, is continued a metre farther. (See Fig. 7.) Professor Mau (*l.c.* p. 237 and Fig. 6. Note that a part only of the last block is left) was led by this fact to assume the continuation also of the wall above it.

<sup>3</sup> P. 175.

<sup>4</sup> See p. 174 and Fig. 7.

Its extent toward the west is uncertain. Its height was at least 3.50 m.<sup>1</sup> above the pavement in front of the republican arches. Of its plan we know nothing, though it is probable that it resembled, in general, that of the building which took its place.

Of the later building, the main features of which are familiar to all, it is not necessary to speak at length. One point may, however, be worthy of mention. On the south of the monument, from the point at which the wall of *opus quadratum* and the façade along its front were discontinued, it is probable that a flight of steps or a ramp<sup>2</sup> was built, leading to the Clivus Capitolinus above. These steps were, however, destroyed within a short time by the erection of the Schola Xantha<sup>3</sup> and the arch of Tiberius. It is probable that a corresponding flight of steps existed on the north of the building. To give more room, probably, for these steps, for a short distance from the rear of the rostra, the outer wall at both sides has been set back a little<sup>4</sup> from the line of the wall toward the front. At the time of the restoration, in connection with which the hemicycle was built, many lesser changes took place in the building. There is no evidence, unless the cutting away of the core of concrete be considered as such, that the façade extended more than a metre beyond the middle of the structure. It is probable, from the presence of the remains of the brick-faced wall and of the concrete core, that a stairway ascended from this point to the platform above. At the time of the building of the umbilicus, the corner of the hemicycle was reduced to the condition in which it is now seen, and the travertine and marble pieces of the building in front were fitted against it. The rooms on the inside of the rostra belong wholly to the later periods.

Concerning the exact dates to be assigned to the various periods in the history of the building, a word only can be said. The mass of gray concrete on the south, which is all now remaining of the earlier building, is of a type but little removed

<sup>1</sup> See Figs. 6 and 7. (The upper layer of marble and travertine clippings.)

<sup>2</sup> See Hülsen-Carter, *The Roman Forum*, p. 76, Fig. 30.

<sup>3</sup> The height of the Schola Xantha, which is but 2.30 m., and the depression of its pavement below the level of the Forum, suggest the presence of another monument on top of it. Concerning this I shall speak at another time.

<sup>4</sup> The wall on the north is set back more than a metre.



from that found in republican buildings,<sup>1</sup> while it differs essentially from the concrete of the imperial periods. The structure by which it was replaced, on the other hand, belongs to the new era in construction—the era of the use of red *pozzolana*<sup>2</sup>—which began almost surely with the time of Augustus. To this period also the type of construction in general conforms. The exact date of the brick-faced walls on the inside and beside the steps on the west cannot at present be given. While it is certain that the type does not appear after the fire of Nero, the time of its first appearance is not yet fixed. It is the recognized type of facing in the time of Tiberius.<sup>3</sup> Since Vitruvius, whose work must be assigned to the Augustan period, in his discussion of brickwork,<sup>4</sup> recommends the use of a type of construction<sup>5</sup> corresponding to this, its introduction in that period is very probable. We have the statement of Dion Cassius<sup>6</sup> that the rostra was removed from its original position to that occupied by it at a later time by Julius Caesar. It is probable, therefore, that in the mass of gray concrete of the earlier structure, we have the long-sought Julian rostra. In the structure above, which is clearly a restoration and probably an enlargement of it, we must then recognize the *rostra Augusti* mentioned by Pomponius.<sup>7</sup> We know that in 20 B.C. the *milliarium aureum* was dedicated by Augustus. It is possible that at the same time this restoration of the earlier rostra took place, to which no reference was made, on account of its dedication previously by Antony. The restoration in connection with which the hemicycle was made took place probably at the time of the building of the arch of Septimius Severus. The erection of the umbilicus, on account of its methods of construction, as well as of its relation to the hemicycle and to the neighboring arch,<sup>8</sup> must be assigned to a still later period.

ESTHER BOISE VAN DEMAN.

Rome, March, 1909.

<sup>1</sup> Cf., for example, the arches against which the structure was built.

<sup>2</sup> This subject will be discussed fully at a later time.

<sup>3</sup> The outer walls of the Praetorian camp are of this type.

<sup>4</sup> *De Arch.* II, 8, 9 ff.

<sup>5</sup> *L.c.* II, 8, 19. *Structura testacea.*

<sup>6</sup> XLIII, 49.

<sup>7</sup> *Dig.* I, 2, 2, 43.

<sup>8</sup> See Richter, *l.c.* p. 38.



## ARCHAEOLOGICAL DISCUSSIONS<sup>1</sup>

### SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

WILLIAM N. BATES, *Editor*

220, St. Mark's Square, Philadelphia, Pa.

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#### GENERAL AND MISCELLANEOUS

**Emigration from the Lower Danube to the Caucasus in Prehistoric Times.**—In *Mitt. Anth. Ges.* XXXVIII, 1908, pp. 136-171 (120 figs.), Dr. WILKE, of Grimma, discusses the intercourse between the Caucasus and the district about the lower Danube in prehistoric times. Many vases are, in form, color, and decoration, essentially the same in the two regions. The analogy is further supported by the bronze pins with ornamental heads, the spiral earrings, the sickles, the peculiar bronze figures with raised bands, and by the artificially elongated skulls found in both places. The pile dwellings form another point of resemblance. The writer concludes that about the middle of the second millennium B.C. an Aryan people, whom he would identify as Scythians, emigrated from the district about the lower Danube to the Caucasus, and in the course of a few centuries spread over Transcaucasia as far as the Araxes.

**Painted Vases of the Stone Age in Bohemia.**—In *Z. Ethn.* XL, 1908, pp. 573-575 (2 figs.), L. SCHNEIDER publishes evidence to show that local pottery with Mycenaean designs has been found in different parts of Bohemia.

**La Tène, La-Tène, or Latène?**—In *Röm.-Germ. Korrespondenzblatt*, I, 1908, p. 65, A. RIESE deplores the various spellings of Latène now in use and argues that the correct form is *Latène*.

**The Origin of Religious Banquets.**—In his *Till Fragen om Uppkomsten af Sakramental Måltider* (Upsala, 1908, Almqvist & Wiksells Boktryckeri-

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Mr. L. D. CASKEY, Miss EDITH H. HALL, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Dr. JAMES M. PATON, Professor LEWIS B. PATON, Dr. A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. N. P. VLACHOS, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1908.

For an explanation of the abbreviations, see pp. 123, 124.

A.-B. iv, 168 pp.), E. REUTERSKIÖLD discusses at length the religious banquet with special reference to totemism.

**The Prices of Meat in Antiquity.**—In *R. Stor. Ant.* XII, 1908, pp. 1-19, CORRADO BARBAGALLO discusses the prices of meats and fowls. He takes into consideration the material available from two sources only: Egyptian papyri and the *ἱεροποιεῖς* inscriptions from Delos. In forthcoming numbers the study will be continued.

**The Cat in Antiquity.**—The history of the domestic cat in antiquity forms the subject of a paper by O. KELLER in *Rom. Mitt.* XXIII, 1908, pp. 40-70 (12 figs.). He shows that it was not until the fifth century B.C. that the European Greeks had even a sporadic acquaintance with the Egyptian cat; that a short-lived attempt to acclimate the cat in Magna Graecia was made ca. 400 B.C.; that the Romans became acquainted with the sacred Egyptian animal ca. 100 B.C.; that house cats were rather rare in Italy in the first century A.D.; that in the second to the fifth centuries the weasel gradually lost his old-time position as a mouser in favor of the cat.

**Nicopolis ad Istrum.**—In *R. Arch.* XII, 1908, pp. 33-95, G. SEURE continues (see *A.J.A.* XII, pp. 212 and 352) his study of Nicopolis ad Istrum by the publication of 85 previously known inscriptions and the description of eight reliefs and seven bronzes. Indexes, lists of names, addenda, etc., are appended.

**The Domed Tombs at Panticapaeum.**—In *Jh. Oest. Arch.* I, X, 1908, pp. 230-242 (9 figs.), J. DURM discusses the three domed tombs at Panticapaeum. He examines their method of construction, and traces the architectural development of this type of tomb.

**Two Arabian Inscriptions from Arabia-Petraea.**—In *Z. Morgenl. Ges.* LXII, 1908, pp. 280-282, A. FISCHER discusses the text and translation of the two short Arabian inscriptions published by A. Musil in *Wiener Zeits. f. Kunde des Morgenl.* XXII, pp. 81-85.

**North Arabian Inscriptions.**—In *Eph. Sem. Ep.* II, 1908, pp. 345-378, M. LIDZBARSKI discusses the Safatenian and Thamudian inscriptions in Northern Arabia that have recently been discovered by Dussaud and Macler, and also by Littmann and the American Archaeological Expedition. These inscriptions afford a good idea of the condition of the Arabs in Syria in Roman times and supplement in an important way Wellhausen's *Remains of Arabic Heathenism*. The Thamudian inscriptions contain almost exclusively curses, and exhibit the greatest variety in invoking imprecations upon the enemies of the authors. In opposition to Littmann, Lidzbarski holds that the alphabetic signs found in these inscriptions are not the origin of the *wusum* or brands placed upon animals. He also contests Littmann's theory that the script of ancient North Arabia is the origin of the Berber writing. In opposition to Praetorius, he denies that the North Semitic alphabets form the intermediate stage of development between the Phoenician and the Sabaean alphabets. On the contrary, he thinks it more probable that both the North and South Semitic systems are independent developments of some early Greek system, perhaps the Cretan. The literature on the curious Mar'ulqais inscription in North Arabia is also made the subject of a thorough investigation.

**South Arabian Inscriptions.**—In *Eph. Sem. Ep.* II, 1908, pp. 379-400, M. LIDZBARSKI collects all the South Arabian inscriptions that have been

published within the last two or three years. There are twenty inscriptions in all; one is interesting as mentioning the North Arabian goddess Al-'Uzzā. The ancient Ethiopic inscriptions brought back by Littmann and Krenke from Abyssinia are also reported.

**South Arabian Art.**—In *Or. Lit.* XI, 1908, cols. 269-274 (pl.), M. HARTMANN discusses the motives of heads of bullocks, goats, and grapevines that are common in South Arabian art. These he holds are not derived from Mesopotamia, but were either learned by Yemenites in Syria, or were copied from Syrian patterns brought to Arabia.

**Experiments with Ancient Lamps.**—In *C. R. Acad. Insc.* 1908, pp. 480-487, M. RINGELMANN publishes the results of his experiments in the use of ancient lamps. The three lamps employed were Punic, dating from the seventh, sixth, and fourth to second centuries B.C. The oil was local olive oil. Wicks of pith, of hairs of the goat, the sheep, and the dromedary, and of threads of linen were tried. The last mentioned were found to be the only good wicks, but they must be small to avoid smoke. The best results were obtained with a wick 3 to 4 mm. in diameter and with salt in the oil. A better flame and less smoke was obtained with the use of salt. A wick 3 mm. in diameter, made of twelve threads of linen, with salt in the oil gives a flame 30 to 35 mm. high and 6 to 8 mm. thick. This flame is without smoke, but there is some odor, which was probably avoided in antiquity by the use of perfume. Eight grammes of oil are consumed by such a wick in an hour.

**The Temple of Angkor-Vat.**—In *Le Musée*, V, 1908, pp. 205-213 (6 figs.), H. LA NAVE describes the temple of Angkor-Vat, 4 km. south of Angkor, Siam. There are many monuments of the Kmers still to be seen in this vicinity, dating from the sixth to the twelfth century A.D., but this temple, though in ruins, is the most imposing. It is rectangular, with three spacious galleries superposed, surrounding a pyramid 74 m. high. The exterior is covered with delicate architectural decoration. The friezes on the flat surfaces are inlaid, those on the curved surfaces cut in relief. Inside decorations in gold and colors covered the walls and ceilings. The galleries of the lowest story are adorned with reliefs. In the western corridor the subject was taken from the *Ramayana* and represents the battle between the followers of Vishnu and those of Ravana. In the south corridor are warriors marching through a forest; in the north are battle scenes; and in the east a number of pleasure boats, and further on, the kingdom of the waters filled with fantastic marine animals. The original colors have largely perished.

## EGYPT

**Early Egyptian Chronology.**—In *Klio*, VIII, 1908, pp. 213-226, C. F. LEHMANN-HAUPT discusses in detail the evidence for the chronology of ancient Egypt. He believes that the early Egyptians had a lunar year which they afterwards tried to reconcile with the solar year. The earliest Sothis period began July 19, 4236 B.C.

**The Titles of the Thinite Kings.**—In *S. Bibl. Arch.* XXX, 1908, pp. 86-94, 121-128, 163-177 (9 pls.), F. LEGGE shows that the protocol, or list of official titles of the Thinite kings, is connected in an uninterrupted manner with the protocol used by all succeeding dynasties, and that it can be

traced back by regular steps to the totems of the invading clans. From this he concludes that the form of a king's protocol is a valuable help in determining his place in the kings' lists, and one perhaps more trustworthy than those hitherto employed. This use furnishes a proof that Aha cannot possibly be the same as Menes.

**The Hyksos and the Twelfth Dynasty.**—In *S. Bibl. Arch.* XXX, 1908, pp. 155-158, E. W. HOLLINGWORTH attempts to show from the data of the monuments, the known lists of kings, the general evidence of the monuments, the features of the statues, and the similarity of the facts recorded of the two dynasties, that the Hyksos were identical with the kings of the twelfth dynasty.

**Hieroglyphic and Hieratic Graffiti from Hatnub.**—In *Sitzb. Berl. Akad.* 1908, pp. 679-690 (4 figs.), G. MÖLLER records the copying of graffiti at the alabaster quarries of Hatnub. Some of these had been previously published by Blackden and Fraser and by Griffith. There are in all seven-teen hieroglyphic and fifty-two hieratic inscriptions. The former date from the fourth to the tenth dynasty, the latter from the sixth to the twelfth. The hieratic inscriptions of the tenth and eleventh dynasties are palaeographically nearer to those of the sixth than to those of the twelfth dynasty, a fact which may aid in determining the length of time between the sixth dynasty and the twelfth. These graffiti contain considerable information concerning the families of the rulers of the nome and their relations to the kings. The quarries and the road to the smaller quarry are described.

**The Geography of the Tell el-Amarna Letters.**—In *R. Bibl.* V, 1908, pp. 500-519, R. F. DHORME summarizes the results of the most recent German investigations in regard to the location of the lands and cities mentioned in the Tell el-Amarna letters.

**Synchronisms of the Tell el-Amarna Period.**—In *Or. Lit.* XI, 1908, cols. 445-448, F. THUREAU-DANGIN exhibits in tabular form the synchronisms that are known to exist between Egyptian kings of the eighteenth dynasty, Babylonian kings of the third dynasty, and the kings of Assyria.

**Sculptors' Models.**—In *Ber. Kunsts.* XXX, 1908, cols. 39-44 (9 figs.), H. RANKE describes certain sculptors' models and explains the technical process of carving statues in ancient Egypt.

**The Horns of Consecration in Egypt.**—In *Annals of Archaeology and Anthropology*, I, 1908, pp. 24-29 (15 figs.), P. E. NEWBERRY points out that one of the cult objects at the masthead of boats in prehistoric Egypt is a two, three, four, or five crested mountain. In hieroglyphic inscriptions this is raised on a sacred perch and is sometimes two, but more often three, crested. It is the sign for the god Ha, an ancient divinity who seems to have been looked upon as a foreign god. An inscription of the twenty-sixth dynasty speaks of a certain Amasis as priest of "Ha of the double axe." The writer argues that this sign is to be identified with the horns of consecration found in Crete, with which the double axe was associated. They are emblematic of an ancient mountain god with whom the historic Zeus early became blended. He also suggests that the pillar in Minoan cult scenes may be equivalent to the prehistoric mast in Egypt.

**Divinities on Scarabs.**—In *Rend. Acc. Lincei*, XVII, 1908, pp. 135-155, ALICE GRENFELL discusses the divinities and animals found on scarabs, scaraboids, plaques, and amulets. These do not appear in the most ancient

specimens, but the former make their appearance during the dominion of the Hyksos, and the latter in the eighteenth dynasty. Until the sixteenth dynasty Egyptian deities appear, and a great variety of animals. These are fully discussed under various heads with numerous illustrations.

**The War Helmet of the Pharaohs.**—In *Or. Lit.* XI, 1908, cols. 236-237, W. M. MÜLLER shows that the name of the war helmet of the Pharaohs of the new empire, *hprš*, is not of Egyptian origin, but is the equivalent of the Hebrew word *hpr-r's*, meaning 'head covering.' This helmet is not depicted in Asiatic monuments, and its origin is still a puzzle.

**The Pretended Egyptian Account of the Circumnavigation of Africa.**—In *Sitzb. Berl. Akad.* 1908, pp. 956-967, A. ERMAN and H. SCHAFER discuss two scarabs on which are hieroglyphic inscriptions purporting to be records of the circumnavigation of Africa. These are shown, on linguistic and other grounds, to be forgeries.

**A Temple of Apollo in Graeco-Roman Egypt.**—In *Klio*, VIII, 1908, pp. 427-439 (pl.), P. M. MEYER publishes a papyrus now in Giessen dated in the year 80-79 B.C. and referring to the establishment of a temple of Apollo in that year at Hermoupolis. A temple of Apollo is known to have existed at this place as late as the fourth century A.D.

**The Mention of Israel in the Merneptah Hymn.**—In *Or. Lit.* XI, 1908, cols. 403-405, W. SPIEGELBERG holds that the signs commonly regarded as a determinative after the name of Israel in the famous passage in the inscription of Merneptah, cannot properly be regarded as a determinative, but must be read as an independent word *rmt*, "men"; and that the line must be translated, "Israel—its inhabitants are destroyed and its grain exists no longer." This indicates that Israel is the name of a land, and that its people are regarded as a settled agricultural population, which, according to the context, must have been located in Palestine.

**The Jewish Colony and Temple at Assuan.**—In *Bibl. World*, XXXI, 1908, pp. 448-459, J. M. P. SMITH gathers up the results of the investigations that have lately been published in regard to the Aramaic papyri of Assuan and the history of the Jewish colony at that place as it is derived from these documents. He also discusses the bearing of the new discoveries upon modern critical theories in regard to the development of the Hexateuch.

**The New Papyri from Elephantine.**—In *R. Bibl.* V, 1908, pp. 325-349, F. M. LAGRANGE summarizes the most recent discussions in regard to the Elephantine Papyrus containing the memorial of the Jews to the Persian governor concerning the destruction of their temple.

**An Aramaic Ostrakon from Elephantine.**—In *S. Bibl. Arch.* XXX, 1908, pp. 39-41, A. H. SAYCE, in the light of the Assuan papyri, attempts a translation of the ostrakon published by Cowley in *S. Bibl. Arch.* 1903, p. 264. It comes from the same Jewish community whose letter to the Persian governor of Judaea has lately cast such unexpected light on the books of Ezra and Nehemiah. It is a message sent by the hand of a slave to a friend of the writer.

**Egyptian Analogies to the Finding of Deuteronomy.**—The much discussed subject whether the finding of Deuteronomy has any counterpart in the finding of the records deposited in the foundations of Egyptian temples (see *A.J.A.* XII, p. 213) receives a fresh discussion from J. HERR-

MANN in *Z. Alttest. Wiss.* XXVIII, 1908, pp. 291-302, with the conclusion that the Dendera inscriptions are the most important parallels for the Old Testament student, but that the value of the analogy in the case of Deuteronomy remains doubtful.

**A Pre-Macedonian Mint in Egypt?**—J. MAVROCORDATO argues for the possibility of a pre-Macedonian mint in Egypt, on the basis of two silver coins described by him, struck probably between 390 and 350 B.C., with types characteristic of contemporary Athenian money, but bearing in addition symbols peculiar to Egypt (*Num. Chron.* 1908, pp. 197-207).

**The Aboukir Treasure.**—H. DRESSEL vigorously combats in *Z. Num.* XXVII, 1908, 137-157 (figs.), the denial of the genuineness of the gold medallions found (?) at Aboukir in 1902, which G. DATTARI set forth in *I venti medaglioni d' Abukir*, Milano, 1908 (see other articles noticed in *A.J.A.* VIII, p. 468; XI, pp. 78, 451; XII, p. 214).

**The Copper Coinage of the Ptolemies.**—In *Annals of Archaeology and Anthropology*, I, 1908, pp. 30-40, J. G. MILNE shows that down to about 200 B.C. the Ptolemaic copper coins conformed to the standard of the silver drachma; but that after that date the values were expressed in multiples of the copper drachma. The latter was not regarded as a coin, but as a mere unit of accounting with rates of exchange varying from 500:1 to 375:1 as compared with silver. The smallest coin had the value of five copper drachmae.

**Lathemarks on Ptolemaic Bronzes.**—G. DATTARI thinks that the small depressions often seen near the centre of the faces of Ptolemaic bronzes are due to the lathe used to finish the cast flaws, and served to guarantee the genuineness of the coins, being difficult of imitation by counterfeiters (*R. Ital. Num.* XXI, 1908, pp. 157-166; pl.).

## BABYLONIA, ASSYRIA, AND PERSIA

**Babylonian Chronology.**—In *Mitt. Vorderas. Ges.* XIII, 1908, pp. 1-97, T. SCHNABEL undertakes to gather up all the new material that has come to light in the course of the last few years on the subject of the Babylonian and Assyrian chronology from 1600 B.C. onward. The material is arranged in the form of a commentary on the Babylonian list of kings known as List A. The two main problems discussed are, the place of Kurigalzu in the third dynasty, and the correctness of the chronological datum of the Bavian inscription that has been called in question by Lehmann and Rost. Schnabel holds that the correct order of the kings of the Tell el-Amarna period is Karaindash II, Kadashmanharbe II, Nazibugash, Kurigalzu II, and Burnaburiash II. The Bavian inscription he regards as trustworthy, and thinks that the suspicion cast upon it by Lehmann rests upon incorrect data.

**The Ancient Sargon.**—In *Or. Lit.* XI, 1908, cols. 313-315, F. THUREAU-DANGIN discusses a fragment of a stele which mentions a king *Sharru-GI*. As Sheil has already observed, this king must be distinguished from *Shar-Gani-Sharri*, who has hitherto been identified with the ancient Sargon, the father of Naram-Sin. The question then arises, with which of these two kings the ancient Sargon of tradition is to be identified. Sheil holds that *Sharru-GI* was the father of Naram-Sin, but Thureau-Dangin maintains that he was an earlier king of the dynasty of Kish, and that the correct order of



the kings is, Sharru-GI, Manishtusu, and Urumuush; Shar-Gani-Sharri and Naram-Sin. In *S. Bibl. Arch.* XXX, 1908, pp. 238-242, L. W. KING discusses the same problem and reaches the conclusion that tradition has confused these two monarchs and has ascribed the achievements of *Sharru-GI*, king of Kish, to *Sharru-Gani-Sharri*, the father of Naram-Sin. (See also HALÉVY in *R. Sép.* XVI, 1908, pp. 377-381.)

**Babylonian Legal Documents.**—In *Sitzb. d. Kais. Akad. d. Wissenschaften in Wien*, Phil.-hist. Klasse, 155 bd., 2 Abh., 210 pp. (Vienna, 1907), M. SCHÖRR transcribes, translates, and discusses the legal documents of the time of the first Babylonian dynasty, which were published in the *British Museum Cuneiform Texts*, Vols. II, IV, VI, and VIII.

**Hammurabi.**—In *R. Bibl.* V, 1908, pp. 205-226, F. P. DHORME gathers up the results of the most recent German and English investigations in regard to the identity of Hammurabi with Amraphel of Genesis xiv, and in regard to the identity of the other kings who are said to have fought with Amraphel. In *Z. Assy.* XXII, 1908, pp. 7-13, A. UNGNAD discusses the numerous ways of spelling the name *Hammurabi*, and comes to the conclusion that the correct spelling was *Ammurapi*, which makes the comparison with *Amraphel* of Genesis xiv all the more probable. Amraphel's ally *Arioch* is certainly Hammurabi's contemporary, *Eri-Aku*, as the name should be read in Sumerian instead of the ordinary Semitic reading *Warad-Sin*. In *Alt. Or.* IX, Pt. I, 1907, pp. 1-35 (3 figs.), F. ULMER gives a sketch of Babylonian in the time of Hammurabi. It begins with the sources of information, then takes up the Sumerians and the history of Babylonian before the time of Hammurabi. This is followed with a discussion of the political relations and national activities, war and the military organization, family and social institutions, commerce, trade, industry, art, law and jurisprudence, government, administration, schools, science, cosmology, calendar, religion, hymns and psalms, ceremonial popular religion, priests, ceremonies connected with death, and conceptions of the future life.

**The First Year of Samsu-iluna.**—In *S. Bibl. Arch.* XXX, 1908, pp. 70-71, C. H. W. JOHNS discusses the official title of the first year of Samsu-iluna in the Babylonian chronicles. It bore the name, "The year when Samsu-iluna, the King, at the sure word of Marduk extended his dominion over the lands." This seems to indicate that the closing years of Hammurabi's reign were clouded in some disaster, and that Samsu-iluna had to fight for his throne. This may be the secret of the difference between the date lists and the kings' list. The former give Hammurabi forty-three years; the latter, fifty-five. If there was an interregnum of twelve years, during which Samsu-iluna had no acknowledged supremacy, this would account for the discrepancy.

**Kurigalzu and Burnaburiash.**—In *Or. Lit.* XI, 1908, cols. 265-276, F. THUREAU-DANGIN discusses the problem of the order of the kings of Babylon who are mentioned in the Tell el-Amarna letters. Burnaburiash calls himself the son of Kurigalzu, but this does not necessarily involve that Kurigalzu was his own father. He may have been a grandfather, or remoter ancestor. This hypothesis furnishes a simple solution of the chronological problem of the kings of the Tell el-Amarna period. These are to be arranged in the order Karaindash I, Kadashmanharbe I, Kurigalzu I, Kadashmanenlil I, and Burnaburiash.



**Berosus in the Light of Newly Discovered Cuneiform Inscriptions.**—In *Klio*, VIII, 1908, pp. 227-251, C. F. LEHMANN-HAUPT examines in detail the lists of kings given by Berosus and calls attention to the light shed upon them by the cuneiform inscriptions found in recent years.

**The Arms Carried by Chaldaean Kings.**—In *C. R. Acad. Insc.* 1908, pp. 415-422 (8 figs.), L. HEUZEY discusses the arms held by certain Chaldaean kings, especially those of Eannadu. The lance was used for striking as it is by the Arabs to-day; that is, it was allowed to slip through the hand until the end was reached, when it was firmly grasped. The peculiar club was originally provided with one or more blades of obsidian, making a very effective weapon.

**The Sumerian Question.**—In *R. Sem.* XVI, 1908, pp. 302-338, J. HALÉVY continues his discussion of the Sumerian question begun in previous numbers of the *Revue*, and defends his position that the Sumerian never existed as a language, but is simply an esoteric, priestly method of writing Semitic.

**A Lament to Enlil.**—In *Babyloniaca*, II, pp. 275-281, S. LANGDON translates an ancient Sumerian lament on the destruction of Nippur published in *Cuneiform Texts*, XV, 13. This was a favorite psalm in later compilations, and it is possible to trace its development and expansion through a number of recensions. The process throws an interesting light on the growth of psalms in the Hebrew psalter.

**The Legend of Merodach.**—In *S. Bibl. Arch.* XXX, 1908, pp. 53-62, 77-85, T. G. PINCHES calls attention to a tablet which amplifies an idea, already suggested in the creation narrative, of Marduk as the redeemer of the imprisoned gods whom he had vanquished. In this tablet Marduk's descent to Hades and visit to the spirits in prison, to whom he showed mercy and whom he delivered from their bonds, is described at considerable length. The passage has an interesting bearing on the Christian doctrine of the spirits in prison.

**The God NIN-IB.**—In *R. Sem.* XVI, 1908, pp. 339-354, 455-465, F. HROZNÝ accepts Clay's discovery that the ideogram NIN-IB is transcribed in Aramaic with the consonants 'nūst. This he holds should not be read as Clay reads it, *En-Mashtu*, "Lord of the Amorites," but should be read *En-nammashiti*, meaning "Lord of the Creatures."

**Nin Harsag and Hāthor.**—In *Or. Lit.* XI, 1908, cols. 234-236, A. BOISSIER calls attention to the correspondence of the Babylonian goddess Nin Harsag with the Egyptian goddess Hāthor in that they are both goddesses of mountains and both are conceived under the form of a cow.

**The Name Yahweh in Babylonia.**—In *Z. Assyriol.* XIII, 1908, pp. 125-136, S. DAICHES refutes the evidence that is supposed to indicate worship of the god Yahweh in ancient Babylonia, and comes to the conclusion that none of the facts thus far adduced show knowledge of this divine name. In the new Babylonian period all the names ending with *Yaama* did not represent *Yahweh* or *Yaho*, but only the syllable *yah*. The tetragrammaton occurs in the new Babylonian period no more than in the old Babylonian period.

**A Liver Omen from the Time of Ammisaduga.**—In *Babyloniaca*, II, pp. 257-274, A. UNGNAD publishes an omen derived from the inspection of a liver, that is of especial interest because it is the first complete liver omen

that has yet been discovered from the time of the first dynasty of Babylon. It describes the process by which the omen was obtained, and is dated in the 21st of Adar in the 10th year of Ammisaduga, which was probably the beginning of the year 1774 B.C.

**The Sign and Name for Planet in Babylonian.**—In the *Proceedings of the American Philosophical Society* (Philadelphia), XLVII, 1908, pp. 141-156, MORRIS JASTROW, Jr., discusses the name (*bibbu*) and the ideographic designation (*Lu-Bat*) for planet in Babylonian. *Lu* he interprets as "sheep." *Bat* he interprets as "dead." The sheep, as a sacrifice, was of especial importance in divination, as were also the planets. The designation of the sacrificed sheep was then used to signify "omen," and in this sense was transferred to the planets, more especially to Mercury and Saturn. Divination by means of planets is less early and primitive than that by means of sacrifices (especially by means of the liver of the sacrifice). The relation between divination by the liver and by the stars is discussed. Previous discussions of divination by the liver by the same author are 'An Omen School Text' in *Old Testament and Semitic Studies in Memory of William Rainey Harper*, University of Chicago Press, 1908, 'The Liver in Babylonian Divination,' in *Medical Notes and Queries* (Philadelphia), November, 1907, pp. 237-240, and 'The Liver in Antiquity and the Beginnings of Anatomy,' in *University of Pennsylvania Medical Bulletin*, January, 1908, pp. 238-245. These are briefly discussed by S. REINACH, *R. Arch.* XI, 1908, p. 417 f.

**The Star Dil-Bat.**—In *Z. Assyr.* XIII, 1908, pp. 155-165, M. JASTROW, Jr., agrees with the conclusions of Kugler that the planets are to be identified with the great gods of Babylonia as follows: Jupiter = Marduk, Venus = Ishtar, Saturn = Ninib, Mercury = Nebo, Mars = Nergal. These identifications he holds did not change from the earliest to the latest times. In the case of Venus (*Dil-Bat*), he shows that this planet was never associated with any other deity than Ishtar. Supposed instances to the contrary rest upon a misunderstanding of the texts.

**The Land of Mušri.**—In *Or. Lit.* XI, 1908, cols. 218-220, W. M. MÜLLER claims that the animals depicted on the obelisk of Shalmaneser II as coming from the land of Mušri, represent an impossible combination of creatures from diverse lands, from which nothing can be inferred as to the location of Mušri. Two of the animals are found in Egypt. This is the only historical kernel in the representation.

**Babylonian Calendar.**—In *Z. Assyr.* XIII, 1908, pp. 63-78, F. X. KUGLER discusses the proper interpretation of certain standing formulas in the official titles of the years in old Babylonian chronological lists. He also reaches the conclusion that nothing was known of a regular intercalation of an extra month every nineteen years in early Babylonia. The leap-years known to us follow no regular plan, and it must be assumed that extra months were inserted arbitrarily in accordance with the ripening of the crops.

**The Length of the Month in Babylonia.**—In *S. Bibl. Arch.* XXX, 1908, pp. 221-230, C. H. W. JOHNS discusses a number of contract-tablets which give sum totals of the number of days between a given day in one month and a day in a succeeding month. From these he shows that the month Tammuz had 30 days; Ab, Elul, and Tesri each 29; Marchesvan 30, Chislew 29, Tebet 30, and Adar 30.

**Babylonian Boundary Stones.**—In *Z. Assyr.* XIII, 1908, pp. 98-124, C. FRANK discusses the boundary stones recently published by W. J. Hinke (see *A.J.A.* XII, p. 356) and adds a number of suggestions in regard to their interpretation and archaeological significance.

**Assyro-Babylonian Weights.**—In *J. Asiat.* XI, 1908, pp. 191-202, J. A. DECOURDEMANCHE seeks to supplement the material in regard to Babylonian, Assyrian, and Persian weights, gathered by F. H. Weissbach in *Z. Morgenl. Ges.*, June, 1907, by collecting also the data furnished on the subject of weights and measures by the Greek metrologists of the Alexandrian school, with the aim of discovering, if possible, by a comparison of their statements with the Babylonian data, the basis of the ancient Oriental system of weights and measures.

**An Assyrian Incantation against Rheumatism.**—In *S. Bibl. Arch.* XXX, 1908, pp. 63-69; 145-152, R. C. THOMPSON gives in transcription and transliteration with a commentary an Assyrian magical formula for the curing of rheumatism.

**The Behistun Inscription of King Darius.**—An annotated translation of the Behistun inscription of Darius, by H. C. TOLMAN, forms Vol. I, No. 1, of *Vanderbilt University Studies*. (Nashville, Tenn.; New York, Lemcke and Buechner; Leipzig, O. Harrassowitz; 39 pp.; \$0.50.)

**Chronology of the Behistun Inscription.**—In *Or. Lit.* XI, 1908, cols. 485-491, F. H. WEISSBACH discusses the order of events as narrated in the Bisutun Inscription, or, as it is commonly called, the Behistun Inscription of Darius.

**The Zagros Mountains.**—In *Alt. Or.* IX, Pt. 3-4, pp. 1-66 (3 plans; 35 figs.), G. HÜSING discusses the archaeology and ethnology of the Zagros mountain region. Following the caravan route from Mosul to Hamadan, he describes the rock sculptures, first at the western end of this route at Bisutun and its neighborhood, then at the eastern end in the neighborhood of Hamadan. He then describes the physical features and the archaeology of the northern Zagros region, and afterwards of the southern Zagros, concluding with the remains in the vicinity of Dizful. This is followed with a sketch of the ethnology of the region. The earliest population seems to have been of the Negrito type. This was succeeded by an eastern race known as the Halla, that is divided into two main groups, the Lulubi in the west, and the Kasyapa in the east. These were followed by the Halappi, who were akin to the population of Elam. In the time of Sargon we first meet the Iranians, Persians, and Medes settled in this region. At the present time the northern part is inhabited by races speaking Kurdish, the southern part by races speaking Luri.

## SYRIA AND PALESTINE

**The Chronological Systems in the Old Testament and in Josephus.**—In *Mitt. Vordas. Ges.* XIII, 1908, pp. 101-176, A. BOSSE investigates the chronological data found in the Old Testament, with the conclusion that the Massoretic figures represent a more self-consistent and original form of the text than either the Greek or the Samaritan recensions. The fundamental conception of this chronology is the recognition of astronomical cycles, such as are known to have existed among the Babylonians. The main eras are

found to correspond with great sun-years, great moon-years, and Sirius-cycles. The whole system rests upon astronomical chronological speculation rather than upon authentic tradition.

**Sacred Stones and Cup-marks in Palestine.**—In *Z. Alttest. Wiss.* XXVIII, 1908, pp. 271–290, H. H. SPOER discusses the meaning of the cup-marks that are found so frequently in Palestine, and their relations to the holy stones with which they are often associated. Some cup-marks in the vicinity of cisterns and wells were doubtless used for watering animals. Other cup-marks on dolmens and menhirs, or on the vertical sides of cliffs, cannot have served a utilitarian purpose. Their frequent association with dolmens and menhirs suggests that they have a religious significance. A list is given of twenty dolmens with which cup-marks are associated. A cup seems to have been excavated in the rock in front of a dolmen to receive the blood of the victim that was slain upon the dolmen as an altar. Subsequently the cups were placed on the upper surface of the dolmen. Graves that contain similar cup-marks were also places of sacrifice like the dolmens. Cup-marks placed on the upper surface of standing stones may have served a similar sacrificial purpose. When they are placed on the sides of such stones they are more probably emblems of the Semitic mother-goddess 'Ashtart. While they are found on the tall standing stones that seem to have been emblems of the Baals, they are not found on the smaller cone-shaped stones that are emblems of the 'Ashtarts. In the light of these phenomena we should probably explain the cup-marks on vertical rocks as 'Ashtart emblems. So probably the cup-marks in the high place at Gezer are to be interpreted.

**Ancient Jewish Synagogues in Galilee.**—In *Bibl. World*, XXXII, 1908, pp. 87–102, E. W. G. MASTERMAN describes the ancient Jewish synagogues found at Tell-Hum, Kerazeh, Irbid, Umm el 'Amed, Kefr Ber'im, Meron, el-Jish, Nebratain, and ed-Dikkeh. All these buildings he regards as dating from the second or third centuries of the Christian era. They cannot be earlier than the ruins of Baalbec. The remains are rapidly disappearing, being used as quarries for building-materials by the villagers in the neighborhood.

**Jerusalem in Bible Times.**—Under the title *Jerusalem in Bible Times* (Chicago, 1908, University Press, 169 pp.; 56 figs.; 10 plans) L. B. PATON publishes a useful account of Jerusalem, its geography, and its existing remains. He discusses the condition of the city in earliest times and the successive changes it underwent down to the time of its capture and destruction under Titus.

**The Third Wall of Jerusalem.**—In *R. Bibl. V*, 1908, pp. 182–204, 367–381, H. VINCENT discusses the course of the third wall of Jerusalem in opposition to the views advanced by L. B. Paton in *Bibl. World*, 1907, and in *Jerusalem in Bible Times*. He holds that the statements of Josephus and other ancient writers in regard to the size of the city and the distance between the walls are untrustworthy, and that the only safe course for archaeology is to adhere to mediaeval ecclesiastical tradition in regard to the location of the Holy Sepulchre.

**Herod's Temple.**—In *Exp. Times*, XX, 1908, pp. 24–27, 66–69, A. R. S. KENNEDY attempts a more exact determination of the length of the cubit used in the building of Herod's Temple. From measurements of a large number of stones in the Haram Area and in other early Jewish monuments,

he concludes that the Herodian Temple was built according to a cubit that measured 17.6 inches. By the application of this standard, by a more critical examination of the data of Josephus and of the Mishna, and by a careful study of the rock levels of the Haram Area and of the remains of Herod's work that still survive, he seeks to determine the precise location of the Temple and its various enclosing courts and walls, together with the gates and the bridge across the Tyropoean Valley.

**Petra and its Rock Sanctuaries.**—In his *Petra und seine Felsheiligtümer* (Leipzig, 1908, J. C. Hinrichs'sche Buchh.; v, 364 pp.; map; 332 figs.; M. 28) G. DALMAN publishes a thorough study of the rock sanctuaries at Petra as a result of four visits to the site. An introduction of about one hundred pages describes the situation and history of Petra, the religion of the Nabataeans, the character of the holy places and the objects found in them, the inscriptions, etc., and this is followed by a detailed account of thirty sanctuaries with plans.

**A Journey to Jerash.**—In *Scribner's Magazine*, XLIV, 1908, pp. 405-418 (8 figs.), HENRY VAN DYKE describes his visit to Jerash, the ancient Gerasa. He gives a brief account of the ruins of the forum, of two theatres, of the propylaeum, and of the temple of the Sun.

**The Latest Coins of Antioch.**—In *M. Soc. Ant. Fr.* LXVII, 1907, pp. 246-267 (5 figs.), A. DIEUDONNÉ points out that although the issue of autonomous coins at Antioch came to an end under Valerian, two small bronze coins were struck after that time. These are discussed at length and the conclusion reached that they date from about 305 A.D. The first of them was probably struck by Galerius and the second by Maximinus. Eckhel and Cohen are wrong in attributing them to Julian the Apostate.

**Coin Bearing the Name Yahweh.**—In *S. Bibl. Arch.* XXX, 1908, pp. 45-52 (2 pls.), E. J. PILCHER discusses a unique coin from Gaza that has been in the British Museum's collection since 1814. On the obverse it bears a male head with crested Corinthian helmet. On the reverse in a square enclosure is the figure of a god, holding an eagle in his left hand, with three Phoenician letters *YHW* above his head. This is the same spelling of the divine name that is found for the Hebrew God *Yahweh* in the Aramaic papyri of Elephantine, and there can be no doubt that the deity in question is meant to be *Yahweh*, who is here identified with Zeus. The peculiar feature of this figure is a winged wheel. This is foreign to Greek art, but suggests the description of the chariot of *Yahweh* in the Book of Ezekiel.

**The Aryan Origin of Jesus.**—In *Or. Lit.* XI, cols. 237-240, P. HAUPT maintains that the Hamath conquered by Tiglath Pileser III and settled with Assyrian colonists was not, as is commonly supposed, the well-known Hamath of northern Syria, but was situated in Galilee. The colonists who were settled here were Aryans brought from Media. From these colonists the later population of Galilee was descended. They were Jews in religion, but not in race. Hence, Jesus and his disciples are to be regarded as belonging, not to the Semitic, but to the Aryan race.

**The Lost Ten Tribes of Israel.**—In *S. Bibl. Arch.* XXX, 1908, pp. 107-115, 137-141, C. H. W. JOHNS discusses fifteen tablets published by Ungnad, and made the subject of a monograph by Schiffer, that mention

the inhabitants of a city called *Kannu'*, whose god was *Au*. Johns agrees with Schiffer that *Au* is *Yahweh*, and that the occurrence of numerous Hebrew names in these documents shows that their authors were Israelites who had been transported to Assyria by Sargon in the middle of the eighth century B.C. He thinks that *Kannu'* may have been the local pronunciation of *Canaan*, the name that these exiled Israelites gave to their new home. He also adds two more documents that belong to the same series and contain the same curious mixture of Hebrew with Assyrian names.

**Hittite Inscriptions from Emir Ghazi and Aleppo.**—In *S. Bibl. Arch.* XXX, 1908, pp. 182–191 (pl.), A. H. SAYCE attempts translations of the great altar-inscription of Emir Ghazi, of the Aleppo inscription, of the inscription on the face of a column at Nigdeh, of the inscription discovered by Belck on an obelisk at Bogcha, of the new inscription from Mer'ash, of the Karaburna inscription, and of the bowl-inscription. *Ibid.* pp. 211–220 (2 pls.), he attempts the translation of two Hittite inscriptions of Gurun, discovered by Sir Charles Wilson in 1879, and recently photographed by M. G. Jerphanion; also of two new Hittite inscriptions discovered by W. M. Ramsay in 1908 at Emir Ghazi.

**A Phoenician Inscription of 1500 B.C.**—In *S. Bibl. Arch.* XXX, 1908, pp. 243–244, C. J. BALL discusses an inscription in Petrie's *Sinai*, figures 138–139. A small sphinx has on one side of the base a Semitic inscription containing the name 'Athtar. From this the inference is drawn that the Phoenician alphabet was known to workmen in the Sinaitic Peninsula as early as 1500 B.C.

**The Inscription of Zakir.**—In *R. Sémi.* XVI, 1908, pp. 357–376, J. HALÉVY subjects the inscription of the Syrian king Zakir, recently published by Pognon, to a philological and historical examination.

**An Inscription from Baniās.**—In *Mél. Fac. Or.* III, 1908, pp. 313–322, P. L. JALABERT discusses the inscription found at Baniās by B. W. Bacon and published by him in *A.J.A.* XI, pp. 315–320. In line 3 he reads CEBB in place of CEBK; in line 7 ΑΓΡΟΥC instead of ΑΓΡΟΥ; in lines 12–13 ΔΙΑCHM instead of ΔΙΑKHM. ΕΛΙΟΥ, line 12, is interpreted as ΑΔΙΟΥ. α and ε are confused in two other places. CΤΑΤΟΥΤΟΥ is a proper name. He reads the whole inscription as follows: Διοκλητιανὸς καὶ Μαξιμιανὸς σεβ(αστοὶ) καὶ Κωνσταντῖος καὶ Μαξιμιανὸς κέσαρες λίθον διορίζοντα ἀγροῦς ἐποικίου Χρησμιανοῦ στηριχθῆνε ἐκέλευσαν φροντίδι (Αἰ) λίου Στατούρου τοῦ διαση(οράτου). Aelius Statutus is known from another inscription found at Djermâna and published in *Mél. Fac. Or.* I, p. 150. The writer argues that he was governor of Syria Phoenice sometime between March, 293, and May, 305 A.D.

**Greek and Latin Inscriptions containing Semitic Names.**—In *Eph. Sem. Ep.* II, 1908, pp. 323–344, M. LIDZBANSKI collects the Greek and Latin inscriptions containing Semitic material that have been published within the last two or three years. Among these are a text from Kefer Nebo that mentions Sima as a male instead of a female divinity, and along with him "the fellow-occupant of the bethel" and "the lion" as companion deities; also an inscription discovered at Gebal with a dedication to the sun; one from Deir el-Qal'a, that mentions Balmarcodes and Sima; one from Esh-Shuweifat that mentions the triad of Heliopolis; 175 short inscriptions from the Hauran that contain a great number of Semitic names, especially



Aramaic and Arabic names in Greek transcription. Similar in character are the inscriptions discovered by Savignac, by Littmann, and by Jouguet. There are also a number of Latin inscriptions from North Africa that contain Punic names.

### ASIA MINOR

**Hittite Remains near Marsovan.**—In *Rec. Past*, VII, 1908, pp. 267-274 (pl.; 8 figs.), G. E. WHITE argues on the basis of vase fragments, which are similar to those found at Boghaz-Köi, that the mounds near Marsovan are Hittite. The mound at Zile and a rock-cut tomb at Gerdek-kaya are also Hittite.

**Ephesus.**—A retraction of certain statements in the recent British Museum publication on Ephesus, by which Lygdamis, the Cimmerian chief, was wrongly connected with temple B, is made by D. G. HOGARTH in *J.H.S.* XXVIII, 1908, p. 338, and a note added to say that he places the Cimmerian attack rather later than 660 B.C., and sets 652 conjecturally as the lower limit of date for temple A and its contents.

**The Façade of the Library at Ephesus.**—In *Jh. Oest. Arch.* I, XI, 1908, pp. 118-135 (14 figs.), W. WILBERG discusses the architectural details of the façade of the library at Ephesus and gives a restoration.

**The Mercenaries and the Military Colonies of Pergamon.**—In *R. Arch.* XII, 1908, pp. 174-218, A. J. REINACH begins a study of the military institutions of Pergamon with a discussion of the agreement of Eumenes I with his mercenaries (Fraenkel, *Inscripfen von Pergamon*, I, No. 13; Dittenberger, *Orientalis Graeci inscriptiones selectae*, I, No. 266; Michel, *Recueil d'inscriptions grecques*, No. 15), which is assigned to the time before the battle of Sardis (spring of 261 B.C.). The causes of the war against Antiochus I, the condition and relations of the Pergamene kingdom and the royal family, and the clauses of the agreement are discussed in detail.

**A Cilician Boundary Inscription.**—In *R. Sémi.* XVI, 1908, pp. 434-437, J. HALÉVY discusses the Aramaic boundary inscription lately published by J. A. Montgomery in *J.A.O.S.* XXVIII, 1907, pp. 164-167.

**A Graeco-Aramaic Inscription.**—In *C. R. Acad. Insc.* 1908, pp. 434-447 (2 figs.), H. GRÉGOIRE discusses a bilingual inscription in Greek and Aramaic found at Faraşa in Cappadocia and first published by J. Marquart. A new examination of the stone shows that it concerns a certain Sagarios, who, as *magus*, took part in a ceremony in honor of Mithra, and that it should probably be dated in the first century A.D. He also publishes two other late Greek inscriptions from the same place.

**Phrygia.**—In *Alt. Or.*, IX, 1907, Pt. II, pp. 1-31 (15 figs.), E. BRANDENBURG discusses the archaeological remains of ancient Phrygia and its position in the civilization of Asia Minor, coming to the conclusion that, both in civilization and probably also in its political relations, Phrygia was dependent upon the main centres of the Hittites. Architectural elements derived from the Hittites were developed and perfected, particularly in the geometrical rock façades that are characteristic of Phrygia. The execution of these must be placed about 1000 B.C., which fact makes it certain that they are independent of Greek influence. Accordingly, it must be assumed that similar remains in Greek art have been borrowed from Phrygia, and that a number of the laws of harmony observed in the



Parthenon and other Greek temples are developments of the principles seen in Phrygian rock façades.

**The Archaic Phrygian Inscription from Tyana.** — In *Annals of Archaeology and Anthropology*, I, 1908, pp. 13-16, J. L. MYRES discusses the archaic Phrygian inscription found by Garstang at Tyana. It is very fragmentary and only a small portion of any one line is preserved. The word ΜΙΔΑ perhaps refers to King Midas, and if so is a confirmation of the date, the early part of the seventh century, suggested by the forms of the letters.

**Grave Inscriptions from Phrygia.** — In *Hermes*, XLIII, 1908, pp. 522-577, B. KEIL discusses at length two grave inscriptions from Asia Minor, one from Termessus published in *B.C.H.*, 1899, p. 178, and the other (*C.I.G.* 3776) from Nicomedia. The unintelligible portion of the former he restores thus: Λάλλα 'Ο[λ]ώλλο[υ] Μο[λ]άλου τὴν σωματοθήκην ἐαυτῇ. προγορε[ύ]ει θυγαθράσιν τὸ κατὰστροφω πελακείους διενδῆσαι· ἐὰν δὲ μὴ συστύχησῃ τις, ἔστα[ι] ἐ[ν]νοχος τῷ κυριακῷ ταμίῳ \* ἔ.

## GREECE

### ARCHITECTURE

**The Amphitheatre at Oropus.** — In *Ath. Mitt.* XXXIII, 1908, pp. 247-272 (4 pls.; 7 figs.), F. VERSACE describes and restores the temple and the stoa of Amphiaras at Oropus. The temple consisted of a cella 21.66 m. long by 12.87 m. wide, a portico 5.24 m. deep, with a façade composed of six Doric columns between antae ending in engaged columns, and a small rear portico with two unfluted Doric columns, the door in the rear wall showing traces of a wooden sheathing. The cella had two rows of five unfluted Ionic columns. The nave was shut off from the aisles by a wooden grille. In the nave, between the second and third columns, is the foundation for a *τράπεζα* (mentioned in the treasure list, *I.G.* VII, 3498). In a line with the fourth column in each row there are remains of a second foundation which may have supported the cultus statue. There are several indications of a rebuilding, in the course of which the rear portico was added.

The stoa was 109.90 m. long (outside measurements) by 10.10 m. wide (inner face of rear wall to inner edge of stylobate). At each end there was a chamber, the three last intercolumniations being closed by a wall with pilasters, or more probably engaged columns. Each chamber was shut off from the stoa proper by two Ionic columns between antae, the space between each column and anta being filled by a stone barrier probably high enough to prevent a man from seeing over it, that between the two columns by a wooden partition, in which there was presumably a door. The central portion of the stoa was open, with forty-one Doric columns in the façade and seventeen Ionic interior columns. Along the rear wall of the central part and presumably around all four walls of the chambers a continuous marble bench was built in later times.

On stylistic grounds both buildings are to be dated in the first half of the fourth century B.C. An inscription relating to the construction of a water channel (*I.G.* VII, 4255) gives as the *terminus ante quem* the year 387 B.C., for the course of the channel was affected by the position of the

temple, which must therefore be earlier. The two chambers in the stoa were used for the rite of incubation, the one to the east being slept in by men, that to the west by women, as is proved by an inscription (*I.G. VII, 235*). Cf. also Pausanias, I, 34, 5.

**The "Theatron" at Olympia.**—The use of the word *theatron* in Greece to designate stone buildings with semicircular rows of seats for spectators has so obscured an earlier meaning as to cause some serious misapprehensions. One of these is the belief that such a stone building did once exist and may yet be found at Olympia. Xenophon's use of the word *θέατρον* to designate the place where a battle occurred between the Arcadians and the excluded Eleans at the games of 364 B.C. (*Hell. VII, 4, 31*), recalls the early meaning, a place for on-lookers to stand, and applies here to the porticoes and terraces which commanded a view of the space east of the great ash altar. In this space, to which the word *ἀγών* in the Homeric sense is applied by Pindar, certain contests were still celebrated in 364, and here all had been held before the laying out of the *dromos* on the site of the later stadium in 450. In this earlier *agon* the most famous Pan-Hellenic celebration of 476, which occasioned six of Pindar's Olympian odes, was held, and it was chiefly to secure a vantage ground for viewing the games and processions in this place that the "treasuries" were built in such an ungainly row and on such insecure ground, just to the north, all before 450. As all games, to a very late epoch, were held around an altar, the word *theatron* had originally the same religious associations as the kindred *theoria*. (L. DYER, *J.H.S.* XXVIII, 1908, pp. 250-273.)

**The Acanthus Column at Delphi.**—Recent investigations have shown that Tournaire's restoration of the acanthus column at Delphi (*Fouilles de Delphes, Architecture*, I, Pl. XI) and the restoration in plaster in the Museum at Delphi are to be corrected in some points. There were five drums instead of four, the total height of the column being 8.65 m., not 7.80 m. There was no architectural base, the tips of the three large leaves at the bottom resting directly on the plinth. The tripod was not supported on the heads of the dancers, but on the three acanthus leaves of the capital, which have holes on top into which the feet of the tripod were fitted. The position of the dancers was in the spaces between the three legs. They helped to support the basin of the tripod. (Th. HOMOLLE, *B.C.H.* XXXII, 1908, pp. 205-235; 20 figs.)

**The Origin of the Ionic Frieze.**—In *Jh. Oest. Arch.* I, XI, 1908, pp. 47-53, H. THIERSCH discusses the origin of the Ionic frieze. He believes with Birt that it developed from the painted and sculptured bands of figures on Egyptian walls. It was not an original part of the Ionic entablature, but was first used in Asia Minor to decorate a bare wall. This was at first its object in Greece, but the earliest examples, the Parthenon and Phigalia friezes, were not effectively placed. On the Erechtheum and on the Nike temple the case was different, and this use of the frieze was afterwards carried back to Asia Minor.

**Supports for Tripods on the Acropolis.**—In *Ath. Mitt.* XXXIII, 1908, pp. 273-278 (3 figs.), G. KAWERAU discusses a number of peculiar poros blocks found on the Acropolis at Athens. They are in plan equilateral triangles with the corners cut off and furnished with a groove. The top surface of one is concave. This suggests that it supported the basin of a tripod,

the legs of which were fitted against the apices of the triangle. The supports were presumably two courses high, the blocks tapering slightly. A reconstruction is attempted.

**Architectural Forms in Greek Vase Paintings.**—In *R. Arch.* XI, 1908, pp. 350–390 (23 figs.), R. VALLOIS discusses the architectural forms in the paintings on Greek vases. In paintings of the sixth century some Doric columns are evidently slender and of wood, others heavy and of stone. The capitals are rude and clumsy. In the fifth century the development of the capital can be traced in the paintings. Similarly the development of the Ionic capital can be followed, as can also that of the entablature. Various forms of acroteria are also observed.

### SCULPTURE

**Ionic Sculpture in its Relation to Coins.**—In *Le Musée*, V, 1908, pp. 219–229 (23 figs.), J. DE FOVILLE points out the connection between Ionic sculpture and coins of the Ionian cities of Asia Minor in the sixth century B.C.

**The Winged Victory.**—In *C. R. Acad. Insc.* 1908, pp. 221–236 (10 figs.), G. RADET discusses the origin of the winged Victory. Literary tradition attributes it to Archermus of Chios and this was apparently confirmed by the discoveries at Delos. It is doubtful, however, if the inscription with the name of Archermus really belongs to the winged statue found near by. The type is derived from that of the great Asiatic animal goddess called *Cybele* by the people of Sardis (*A.J.A.* XII, pp. 358–359), and originally had her attributes. The Delian statue should probably be restored with a flower in the right hand and a lion near the left leg.

**The Parthenon Pediments.**—C. Smith's proposal to supply a small flying Nike, perhaps of bronze, in the point of each of the Parthenon gables, is severely criticised by B. SAUER in *Jb. Arch. I.* XXIII, 1908, pp. 101–107 (fig.), chiefly on the grounds that the objects already known by marks in the marble are sufficient to fill the spaces, and that the existence of Victories in both pediments among the full-size marble figures is by no means disproved by turning the so-called Nike of the east pediment into an Iris of the west pediment.

**The Western Pediment of the Temple of Zeus at Olympia.**—In *Sitzb. Mün. Akad.* 1908 (Abhandlung 7; 20 pp.; pl.), P. WOLTERS discusses the arrangements of the figures in the western pediment of the temple of Zeus at Olympia proposed by Treu (*Jb. Arch. I.* 1888, p. 175, *Olympia*, III, p. 130), and Skovgaard (*Apollon-Gavlggruppen fra Zeustemplet i Olympia*, Copenhagen, 1905), and arrives at the following arrangement (the figures being designated by the letters assigned to them by Treu): ABCDEFGMNO LHJKPQRSTUV.

**The West Frieze of the Treasury of the Cnidians at Delphi.**—In *B.C.H.* XXXII, 1908, pp. 177–187 (fig.), F. POULSEN identifies the scene portrayed on the west frieze of the treasury of the Cnidians at Delphi. It was not the arrival of Heracles on Olympus, as Homolle proposed, but the incident in the Trojan war described in *Iliad*, XX, 32 ff. The gods are preparing to enter the contest, — Hera, Athena, Poseidon, Hermes, Hephaestus, on the side of the Greeks, Apollo, Artemis, Leto, Ares, Aphrodite, Xanthus, on the side of the Trojans. On the slab at the north end are Hermes,

Athena mounting a chariot, and Hephaestus (Homolle's Heracles), identified by the handle of a hammer in his right hand. The figures of Poseidon and Hera are not preserved, but the winged horses of the chariot belong to the former and show that he was not far off. At the right, on the slab at the south end, is a fragment of the figure of Ares, identified by his leather cuirass. The goddess descending from the chariot (Homolle's Hebe) is Aphrodite. Her pose (she is putting on a necklace and looking over her shoulder at Ares) and the sparrow or dove on the chariot pole make the identification certain. The two heads in profile to the left belong to Apollo and Artemis. In the centre was a battle scene, the *ἀπώρεια* of Achilles. The west frieze thus forms a pendant to the east frieze, which represents the gods watching the contest over the body of Patroclus (*Iliad*, XVII, 90 ff.).

**New Interpretations of Reliefs from the Asclepieum at Athens.**—In 'Εφ. 'Αρχ. 1908, pp. 103-134 (6 figs.), I. N. SVORONOS interprets several reliefs found in the Asclepieum, which have hitherto baffled all attempts at explanation. No. 1351 (cf. Staës, *Marbres et bronzes du Musée National and Καστρώτης, Γλυπτὰ τοῦ Ἑθνικοῦ Μουσείου*) is recognized as the discovery of the exposed infant Asclepius by the shepherd Arethanas in a cave on Mount Titthium. No. 1358, as the arrival of the servant of Asclepius with Hygieia, who is met by Telemachus of Acharnae (cf. *C.I.A.* II, 1649, which records this historic event). No. 1360 is recognized as Asclepius himself, buried in thought, perhaps a part of the foregoing group. No. 1366 probably represents the procession of the *Athides*, descending the steps from the Asclepieum. No. 1353 represents the hero *Sphyrus*, a descendant of Asclepius, with symbols of surgery, a mallet, knives or chisels, perhaps a trephine, and the flowers and fruit of the poppy, used for anesthesia. No. 1332, a votive relief of 350-300 B.C., represents three divinities, apparently Asclepius, Demeter, and Core, before whom stand six men, whose names are carved above, and of whom five have been honored with crowns of olive which are carved below. Two of these men are sons of the famous physician Dieuches, and one of the still more famous physician Mnesitheus, and the conjecture is made that we may have here five army surgeons, who had served under Antiphius in the campaign of Lamia and Thessaly in 323 B.C., coming with their general to offer professional thanks to their patron deities.

**Unpublished or Little-known Sculptures.**—In *R. Arch.* XII, 1908, pp. 107-124 (6 figs.), S. REINACH publishes and discusses five works of sculpture: (1) A marble statuette of a seated Heracles. This is apparently identical with a figure published by Clarac (*Musée de Sculpture* 1989 = Reinach, *Répertoire*, I, p. 469, 1) which formerly belonged to Cavaceppi. The Cerberus in Clarac's engraving was probably added by Cavaceppi and has been removed. (2) A marble statuette of a boy (a fisher) asleep. These two statuettes were in London in the summer of 1908. (3) A bronze statuette of Heracles standing, formerly in the collection of Mr. W. Rome, in London. Heracles is youthful and beardless. His right hand rests on his hip; the left hand extends forward. He wears only the lion's skin, the head of which serves as a cap or helmet. The proportions and attitude are Polyclitan, and the statuette is probably a copy of a statue by Polyclitus. (4) The warrior from Celeia, a half Roman, half barbarian work. (5) A relief in Monaco, of mediaeval origin.

**Some Statues from Delos.**—In *B.C.H.* XXXI, 1907, pp. 389-419 (2 pls.; 9 figs.), F. MAYENCE and G. LEROUX discuss nine statues found on Delos at various times. They include two Polyhymnias of the Berlin type, a dancing Muse (Terpsichore), a seated Muse, Apollo Citharoedus, Artemis (the type is new), Leto in a type slightly modified from the Eirene of Cephisodotus, a Muse with the nebris, and a standing Muse. All are works of the late second or early first century B.C. The discussion turns especially upon the relation of these statues to the group of Apollo and the Muses by Philiscus of Rhodes. The authors question some of the conclusions of Amelung and Watzinger, but agree that the Polyhymnia, Terpsichore, Urania of Berlin, the Muse with the cithara, and the seated Muse from Delos show the same style, especially in the presence of the thin himation over the heavy chiton. The innovation of representing the heavy folds of the under garment as visible beneath the light mantle seems to have originated, if not in the work of Philiscus, at least in southeastern Asia Minor or the neighboring islands. A remarkably fine example is the statue of Cleopatra, wife of Dioscurides (140 B.C.), found at Delos. Delian sculpture shows both Athenian and Asiatic influence. Seven other pieces of sculpture from Delos are discussed by L. BIZARD, G. LEROUX, and M. BULARD, *ibid.* XXXI, 1907, pp. 504-529 (4 pls.; 6 figs.). These are: 1. The colossal phallus found in 1886; 2. A nude Dionysus seated on a throne, a copy of a third century work; 3, and 4. Two standing Sileni, representing actors garbed as Silenus; 5. A poros relief of Dionysus in the costume of Artemis; 6. A small relief with symbols of Isis; 7. A relief relating to the cult of Agathodaimon.

**Pliny as Evidence for Hegias.**—In *R. Ét. Gr.* XXI, 1908, pp. 119-120, R. PICHON suggests that the words of Pliny (*N.H.* XXXIV, 78), *Hegiae Minerva Pyrrhusque rex laudatur*, etc., refer to a single group of sculpture. The correctness of this interpretation is questioned by S. REINACH.

**Damophon of Messene.**—In *B.S.A.* XIII (Session 1906-1907), pp. 357-404 (3 pls.; 28 figs.), G. DICKINS describes and publishes the fragments of the group at Lycosura by Damophon (see *B.S.A.* XII, pp. 109-136; *A.J.A.* XII, p. 224) and reconstructs the entire group (Fig. 1). The piece of embroidered drapery is found to be part of Despoina's veil. The mechanical construction of the group is discussed by K. KOUROUNIOTIS (pp. 384-389). Damophon's style can now be better studied than that of almost any other Greek sculptor. He was a maker of colossal statues and a fine engraver of decorative detail. The bodies and the drapery of his figures are not well designed or executed, while his heads show a mastery of material and execution, combined with power and originality. The attitudes of Demeter and Despoina remind one of the Demeter and Persephone (?) from the east pediment of the Parthenon, and his other works, which are briefly discussed, also appear to have followed known types.

**The Younger Praxiteles.**—In *B.C.H.* XXXII, 1908, pp. 236-265 (2 figs.), W. VOLLGRAFF publishes an inscription from Argos recording the founding of a cult and a temple of the Asiatic Leto after the expulsion of the Macedonian garrison by Demetrius Poliorcetes in 303 B.C. The temple is to be identified with that containing a statue of Leto by Praxiteles (Paus. II, 21, 8). This artist must be the grandson of the great Praxiteles. The statues of Leto and her children in the temple of Apollo Prostaterius at

Megara (Paus. I, 44, 2) and in the double temple at Mantinea (Paus. VIII, 9, 1) are to be assigned to him, the style of the reliefs on the base from Mantinea thus finding a reasonable explanation. He also made a statue of Leto of *smaragdus* at Myra in Lycia, an Aphrodite at Alexandria in Latmos, and perhaps the statues of Rhea and Hera in the Heraeum at Plataea (Paus. IX, 2, 7).

**The Pythocles Base.**—In *Jh. Oest. Arch. I. X*, 1908, pp. 326-329 (2 figs.), E. Löwy discusses the base of the statue of Pythocles at Olympia

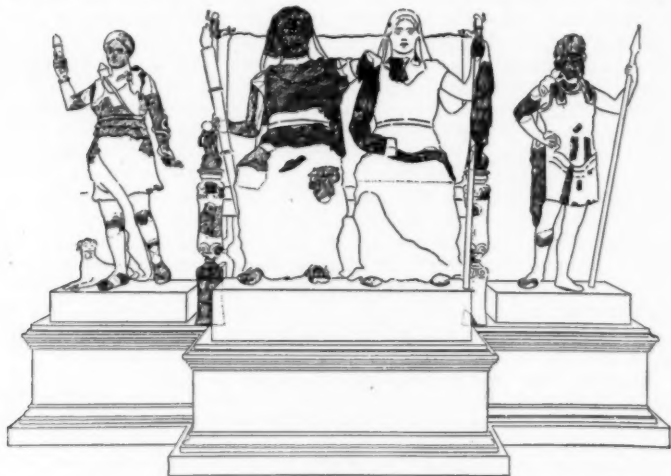


FIGURE 1.—GROUP BY DAMOPHON AT LYCOSURA.  
(Hatching denotes extant fragments.)

and concludes that it supported a figure standing in a position similar to that of the Borghese Ares.

**The Learchus of Aristonidas.**—In *Jh. Oest. Arch. I. X*, 1908, pp. 243-250 (4 figs.), W. KLEIN discusses a torso, now lost, published by Jan de Bisschop (Episcopus) in his *Paradigmata graphices variorum artificum* (Hague 1671), pl. 27, after a drawing of Poelenborg. It represents a youth sinking upon the ground with his head falling back upon his left shoulder. Under his left arm is the hand of a figure which once supported him. Klein argues that this was a copy of the Learchus in the group of Athamas and Learchus by the Rhodian sculptor Aristonidas known to us from Pliny, *N.H.* XXXIV, 140.

**Dumont d'Urville and the Discovery of the Venus of Melos.**—In *R. Ét. Anc.* X, 1908, pp. 205-248, M. BESNIER discusses at length the part played by Dumont d'Urville in the discovery of the Venus of Melos. He points out that the French consular agent at Melos named Brest showed the statue to d'Urville and to other French naval officers. Brest wrote to David, consul general at Smyrna, who in turn communicated with Rivière, the French



ambassador at Constantinople, but not before the latter had heard of the statue from d'Urville. A notice of the discovery, dated January 11, 1821, and signed by d'Urville, is also published and its text compared with that of three other accounts left by him. This document is now in the library at Caen and was probably once the property of Pierre-Aimé Lair, a friend of d'Urville's.

**The Monemvasia Statuette.** — In 'Εφ. 'Αρχ. 1908, pp. 135-142 (3 pls.; 2 figs.), B. STAES discusses the terra-cotta statuette of Aphrodite from Monemvasia (*A.J.A.* XII, p. 458). He dates it in the second century B.C., but concludes that its resemblance to the Aphrodite of Melos is not close enough to solve the problem of the restoration of that statue.

**The Aphrodite of Clazomenae.** — In *B. Soc. Ant. Fr.* 1908, pp. 137-138, E. MICHON records the finding of the lower part of the body, the feet, and the base of the statue in the Louvre known as the Aphrodite of Clazomenae. The new pieces have been added to the figure, which is about half life size. In *B.C.H.* XXXII, 1908, pp. 259-265 (pl.), the same writer discusses the statue as now set up.

**A Youthful Asclepius Head.** — In *Jh. Oest. Arch.* I, XI, 1908, pp. 111-114 (3 figs.), K. HADACZEK discusses the head of a youthful Asclepius in the Museo Nazionale in Rome. He identifies it by the heavy band about the hair which is common on the bearded statues. The face is not unlike that of Apollo, but more effeminate. Hitherto the youthful Asclepius has been known almost wholly from statuettes. The original, of which the head is a copy, was probably of bronze of the fourth century B.C., and it seems to be reproduced upon a coin of Marcianopolis of imperial times.

**The Eros of Thespiae.** — To the list of figures of Eros drawing the bow, C. RAVAISSON-MOLLIER (*B. Soc. Ant. Fr.* 1908, pp. 147-148) adds another of which there is a cast in the Louvre (No. 125). The original was once in the collection Somzée. The head is very like the Harcourt head, but with some differences. The writer believes that it is to be traced back to the Eros of Thespiae by Praxiteles.

**Helicon.** — In *R. Ét. Anc.* X, 1908, pp. 248-249, E. POTTIER suggests that the stèle published in *B.C.H.* 1890, pls. IX and X, and explained as Boreas or Pan, is really a personification of Helicon. He bases his argument upon a fragment of Corinna (*Berliner Klassikertexte*, V, Pt. 2, pp. 26 ff.).

**Representations of Marsyas.** — In *Jh. Oest. Arch.* I, X, 1908, pp. 312-326 (10 figs.), K. HADACZEK discusses three representations of Marsyas. The first of these is the torso in the Belvedere believed by Sauer to be a Polyphemus, but here shown to be a Marsyas of Attic origin of the fourth century. A Pompeian wall painting (Helbig, *Wandgemälde*, n. 224) is compared with it. The second statue is a nude standing figure with a panther skin about the neck in the museum at Agram. This formed part of a group. Two other copies of it are known, one at Holkham Hall, England, and the other, wrongly restored as a Heracles, in the gardens of the Villa Borghese. The third figure appears on a relief in two pieces in the Palazzo dei Conservatori in Rome. Marsyas stands leaning against a tree; before him stand a Scythian slave and Apollo, behind him are Leto and Artemis.

**The Suicide of Ajax.** — In *Boll. Arte*, II, 1908, pp. 361-368 (pl.; 9 figs.), L. A. MILANI discusses a bronze statuette of Ajax falling on his sword (Fig. 2), found in a fifth century tomb at Populonia. Its total length is



11.1 cm. Beneath the base is a projecting piece of metal by which it was attached to a tripod or to some similar object. The modelling of the back and head and the fineness of execution show that it is a copy of a large Greek original of the early part of the fifth century, perhaps a work of the Aeginetan school. The author also points out that the representations of the suicide of Ajax fall into two classes, those which presuppose the belief that the hero was invulnerable except under the arm, and those which do not.

**A Votive Relief in Constantinople.**—A votive relief to Zeus Olbios in the Imperial Museum at Constantinople is published by EDHEM BEY, in *B.C.H.* XXXII, 1908, pp. 521-528 (2 pls.). The god is represented with bull's horns, standing, pouring a libation on an altar from a patera in his right hand; his left leans on a staff. In the lower right-hand corner is an eagle. The preparations for a sacrifice are represented in a lower register. The identification is made certain by an inscription.



FIGURE 2. — STATUETTE FROM POPULONIA.

**Zeus Ktesios.**—A marble stele from Thespieae, now in the museum at Thebes, with the representation in relief of a coiled serpent and the inscription Διὸς Κτησίον in letters of the third century is published by M. P. NILSSON in *Ath. Mitt.* XXXIII, 1908, pp. 279-288 (fig.). He discusses the cult of this domestic divinity and compares the allied cults of the Dioscuri at Sparta, Agathos Daimon, Zeus Philios, and Zeus Mellichios.

**Catalogue of Casts in the Metropolitan Museum, New York.**—The Metropolitan Museum of Art has issued a catalogue of casts. The introduction, by Edward Robinson, outlines the plan of the catalogue and gives a brief history of the collection. The Egyptian section is by Albert M. Lythgoe, the Oriental and Greek and Roman sections by Gisela M. A. Richter, and the post-classical periods are treated by Ethel A. Pennell. 2607 numbers are catalogued. There is an index by places, a general index, and a bibliography. The plates represent, not the casts, but restorations or the surroundings of the originals. (*Metropolitan Museum of Art. Catalogue of the Collection of Casts.* New York, 1908, printed for the museum. xxxiv, 383 pp.; 33 pls.; 8 vo.; \$0.50.)

## VASES AND PAINTING

**The Sarcophagus from Hagia Triada.**—The painted stone sarcophagus from Hagia Triada, since 1903 in the museum at Candia, is published and discussed by R. PARIBENI in *Mon. Antichi*, XIX, 1908 (86 pp.; 3 pls.; 23 figs.). A summary, with comments by A. J. REINACH, is in *R. Arch.* XII, 1908, pp. 278-288 (3 figs.). On one side is a scene of sacrifice to the dead, who stands before his tomb to receive from three men a boat and two calves; while at the other end a woman and two long-robed men, one of whom is playing a lyre, offer a sacrifice of wine, which is poured into a large vase that stands between two pillars surmounted by four-bladed axes, on one of which sits a bird. On the other long side is an altar, beside which is a pillar surmounted by a four-bladed axe, on which is a bird. Before the altar is a man, behind whom is a bull, already sacrificed, and two goats. Behind the bull is a flute-player. Three other persons, in long skirts, are only partially preserved. On one end is a chariot drawn by two horses. In the chariot are two persons. On the other end are two persons in a chariot drawn by two winged griffins. A bird sits on a wing of one of the griffins. These scenes are enclosed in wide borders enriched with spirals and rosettes. The coloring is brilliant and in part realistic. Paribeni believes that the deceased is represented on each side and each end. Reinach doubts this. Comparison with Egyptian monuments, the fact that chariots are represented and that griffins of Babylonian type are present, show connection with Egypt and the East. The sarcophagus belongs to the Late Minoan II period (about the fifteenth century B.C.).

**Prehistoric Pottery of Chaeronea and Elatea.**—In *Ἑφ. Ἀρχ.* 1908, pp. 63-96 (4 pls.; 16 figs.), G. SOTERIADES describes and carefully classifies a very interesting collection of pottery, mostly native, of the neolithic and early bronze ages found in the course of several excavations within the last eight years in the remains of tombs and small settlements near Chaeronea and in the plain of Phocis. He lays particular stress on the continuity and gradual development of style and method from the neolithic into the "Mycenaean" age (see *A.J.A.* XII, pp. 365 f.).

**An Inscribed Protocorinthian Lecythus.**—Among the contents of tombs excavated at Cumae by E. Stevens between the years 1878 and 1896, and now in the Naples museum, is a Protocorinthian lecythus inscribed *Ἰαμείη Τυρρίνα*, having scratched upon it also the beginning of the Greek alphabet. A preliminary publication is given by E. GABRICI in *Not. Scav.* 1908, pp. 113 f. (2 figs.). A full publication of the Stevens collection is contemplated.

**A Caeretan Amphora.**—In *Transactions of the Free Museum of Science and Art*, University of Pennsylvania, II, 1908, pp. 155-157 (pl.), W. N. BATES publishes an amphora 29 cm. high decorated with horizontal bands in black, broad and narrow alternately, about the body of the vase. On the shoulder is a ray ornament, black and white rays alternating, and on the foot a tongue pattern in red and white. The writer argues that this is a Caeretan amphora.

**Two Cyrenaic Cylices.**—Two cylices, one at Athens and one at the Ashmolean Museum, may be added to Dugas's fourth class of Cyrenaic vessels of this kind. The second shows the Cyrenaic style of beard on a

larger scale than is known elsewhere, and both have a ringed band at the top of the foot which appears to be characteristic of this class. (J. P. Droop, *J.H.S.* XXVIII, 1908, pp. 175-179; 4 figs.)

**Five Red-figured Cylices.**—In *Transactions of the Free Museum of Science and Art*, University of Pennsylvania, II, 1908, pp. 133-154 (7 pls.; 9 figs.), W. N. BATES discusses five red-figured cylices in the Free Museum. The first is decorated with a running warrior on the inside and a battle between Greeks and Trojans on the outside and bears the inscription Έπ(π)ίλυκος καλός. The second, adorned with scenes from the pal-



FIGURE 3.—CYLIX IN PHILADELPHIA.

aestra, is inscribed Λύκος καλός. This was painted by Onesimus. One of its scenes represents the game σκαπέρδη. The third (Fig. 3) has a figure of a youth holding a pig in one hand and an object identified as horns of consecration in the other. The two other vases show affinities with the Tityus and Penthesilea cylices in Munich. One of them has a border of ivy leaves overlaid in red paint upon the black background of the interior. It is decorated with two standing female figures on the inside, and men and women conversing on the outside. The other has two youths

conversing on the inside, and a Victory between two youths twice represented on the outside.

**A White Athenian Pyxis.**—In *B. Metr. Mus.* III, 1908, pp. 154-155, Miss G. M. A. R(ichter) gives a brief account of an Athenian pyxis recently acquired by the Metropolitan Museum of New York. Running about the body of the vase is a scene representing the judgment of Paris painted upon a white ground. The vase is 17 cm. high, including the cover, and is in an excellent state of preservation. It is a fine example of Attic vase painting of about 470 B.C.

**Midias and his Style.**—In the *Mémoires de l'Institut National Genevois*, XX, 1908, pp. 45-155 (15 pls.; 43 figs.), GEORGES NICOLE publishes a study of Midias and his school (*Meidias et le style fleuri dans la céramique attique*). Taking the signed hydria in the British Museum for his starting-point, he assigns to Midias a hydria in Carlsruhe, two in Florence, and fragments of one in Boston, and of one in Athens. There are twenty-six other vases which may have come from his workshop. He discusses the characteristics of the painter and his date, which he thinks covers the whole first half of the fourth century. His style influenced later Attic vase painting as well as that of Magna Graecia and especially the work of Assteas and Python.

**The Vagnonville Vase.**—In *Jh. Oest. Arch. I.* XI, 1908, Beiblatt, cols. 107–112, E. PFUHL criticises Engelmann's interpretation of the holes at the foot of the mound on the Vagnonville vase (*A.J.A.* XII, p. 228). R. ENGELMANN makes a brief rejoinder.

**The Amphora from Melos with a Gigantomachy.**—In *Jh. Oest. Arch. I.* XI, 1908, pp. 135–141 (2 figs.), P. DUCATI discusses the amphora from Melos in the Louvre decorated with a gigantomachy. He disagrees with Furtwängler, who connects it with the Talus amphora, and argues that the presence of Amazons, the character of the faces, and the carelessness of the painting all show that it is of much later date.

**A Vase from Kertch.**—In *Rend. Acc. Lincei*, XVIII, 1908, pp. 375–390, P. DUCATI discusses the fourth century vase from Kertch, published by Furtwängler and Reichhold, *Griechische Vasenmalerei*, Pl. 70. The female figure at the left he believes to be seated on an omphalos, not on a rock. The figure is not named by Furtwängler, but is identified by some with Peitho. On account of the omphalos Ducati regards her as Ge. Another scene represents the birth of Dionysus, or Iacchus, who is represented as born of Ge.

**The Birth of Helen from the Egg.**—In *Sitzb. Berl. Akad.* 1908, pp. 691–703 (4 pls.; 4 figs.), R. KEKULE V. STRADONITZ publishes and discusses the vase paintings representing the birth of Helen from the egg, which were unknown when he treated the subject in 1879, in the *Festschrift* presented by the University at Bonn on the fiftieth anniversary of the Archaeological Institute at Rome. These are a cylix by Xenotimos in Boston, a crater in Bologna, fragments of two vases in Bonn, a crater in Bari, a Campanian hydria in Berlin, and a red-figured lecythus in Berlin. The vase of Xenotimos is the earliest, dating about 450–440 B. C. The vase in Bari, on which the birth of Helen is represented as a scene in a play of φλύακες, was probably painted in the latter part of the fourth century. The lecythus in Berlin, an Attic vase of about 450–440 B. C., shows that at that time the representation, with the egg opened, as it were, to disclose the little Helen within, was familiar.

**The Development of Apulian Vase Painting.**—In *Jh. Oest. Arch. I.* X, 1908, pp. 251–263 (pl.; 4 figs.), P. DUCATI discusses the Apulian style of vase painting and its development from the Attic. He finds in fragments of an amphora at Carlsruhe the beginnings of the style which was at first noble and dignified, but later became hasty and careless. The Apulian painters were not skilful at drawing, but their vases were painted with exuberance and are always full of movement.

**The Painted Stelae of Pagasae.**—In *Εφ. Ἀρχ.* 1908, pp. 1–60 (4 pls.; 7 figs.), A. S. ARVANITOPOULLOS discusses the place of the painted stelae of Pagasae (see *A.J.A.* XII, pp. 364 f.) in the history of Greek painting. They are contemporary with some of the great masters and for this reason, and because of their size, they form a more reliable basis for our knowledge of Greek painting than the vases, the frescoes, or the Fayum portraits. Many of the stelae were set up in large *naiskoi* which protected them from the weather. The writer points out that the word *τύραι* may be applied to such paintings as well as to reliefs; and concludes with some observations on the encaustic process as seen in the Pagasae stelae. (See also *Hellenic Herald*, II, 1908, pp. 167–168.)

**Apelles and Protogenes.**—In *Jh. Oest. Arch. I. XI*, 1908, pp. 29–47, E. MAASS argues that the *μονόκνημος* of Apelles (Petr. 83) was a picture of Lais with one leg bare. His Anadyomene was perhaps a portrait of Pancaspe. His book on painting was probably written in Ionic Greek, and a fragment of it is to be found in Erotian's *Lexicon to Hippocrates*, 117, 6 (Klein). This should read *ἐν ἄκρῃ* (cod. *κάρῃ*), *φησὶν Ἀπελλῆς* (cod. *αἰγάδες*), *ὑπεποίηον* (cod. *ὑπέκνενον*) καὶ Λαῖδα (cod. *πάλαι*) τὰ σχήματα εὐθὺς ἰδὼν καὶ τὰ σκύτα. The Ialysus of Protogenes, like his Tlepolemus and his Cydippe, was a cult picture of a local hero.

### INSCRIPTIONS

**A Very Ancient Thessalian Inscription.**—In *Ἐφ. Ἀρχ.* 1908, pp. 59–62 (fig.), A. I. SPYRIDAKES offers a new reading of an inscription from the island Trikeri in the Gulf of Volo, showing it to be a dowry contract. (Cf. Kern, *Inscr. Thessal. antiq. sylloge*, p. 18, No. XXIV.)

**Greek Inscriptions from Bulgaria.**—In *Jh. Oest. Arch. I. XI*, 1908, Beiblatt, cols. 105–108, W. CRÖNERT discusses thirteen Greek inscriptions from Bulgaria published in *Schriften der Balkankommission*, Antiquarische Abteilung, IV, Vienna, 1906.

**Cypriote Inscription.**—In *Sitzb. Sächs. Ges.* 1908, I (8 pp.; pl.), R. MEISTER ('Beiträge zur griechischen Epigraphik und Dialektologie VI') publishes a very fragmentary terra-cotta plaque in Leipsic, on which is a small part of an inscription in the Cypriote syllabary. Three words, interpreted as *συνεγένοντο*, *Δαυχναφορίω* (*Δαφνηφορίου*), and *σέγων* (shekels) are made out.

**Two Greek Inscriptions.**—In *Jh. Oest. Arch. I. X*, 1908, pp. 299–311, E. RITTERLING restores a Greek inscription from Sardis referring to Ti. Julius Celsus Polemaeanus, the founder of the library at Ephesus. He also restores an inscription in honor of L. Minicius Natalis Quadronius Verus found at Mangolia on the Black Sea (*Arch. Epigr. Mitth.* XIX, p. 108, n. 63).

**Inscriptions from Halicarnassus.**—In *Jh. Oest. Arch. I. XI*, pp. 53–75 (3 figs.), A. WILHELM discusses, with some correction of text, eight inscriptions from Halicarnassus and the vicinity.

**Inscriptions from Tralles.**—In *Jh. Oest. Arch. I. X*, 1908, pp. 282–299, E. GROAG discusses the families of T. Flavius Clitosthenes Claudianus and M. Claudius P. Vedius Antoninus Sabinus, known from two inscriptions found at Tralles.

**The ὕμνοδοί of Asia.**—In *Jh. Oest. Arch. I. XI*, 1908, pp. 101–110 (2 figs.), J. KEIL discusses an inscription from Oedemisch briefly published in *Homeros*, 1872, p. 207. It was set up in the year 41 A.D. by the ὕμνοδοί of the province of Asia, probably to record some communication from Claudius. The ὕμνοδοί were accustomed to meet on the birthday of Tiberius and celebrate the imperial house with sacrifices and with song.

**Dedication of a Lebes at Delphi.**—In *B.C.H.* XXXII, 1908, pp. 445–448, A. D. KERAMOPOULLOS publishes an inscription on the rim of a bronze lebes at Delphi, described by P. Perdrizet (*Fouilles de Delphes*, V, p. 70) as a "*dédicace non déchiffrée*." The inscription reads: *Λαρόσοφος μ' ἐπὶ παιδὶ ἱερῷ ἃ(ε)θλα ἔδωκε Εὐ[εργ]ύνοα*. The lebes was a prize offered by Λαρόσοφος in funeral games held in honor of his son Εὐεργύνης. On the

opposite side of the rim is an undecipherable inscription, which recorded the dedication of the lebes at Delphi by the winner of the prize. The fact that the inscription was written retrograde indicates that the lebes was dedicated in the old temple destroyed by fire in 548 B.C.

**The Stele of Mnesitheos.**—In *Sitzb. Berl. Akad.* 1908, pp. 1040–1046 (pl.; 2 figs.), H. DIELS republishes, with translation and notes, the inscription of Mnesitheos, from Eretria ('Εφ. 'Αρχ. 1897, p. 153, No. 7). He reads:

Χαίρετε τοὶ παριόντες, ἐγὼ δὲ θανὼν κατὰκειμαι.  
δεῦρο ἰὼν ἀνάειμαι ἄνω, τόος τῆδε τέθαιπται·  
ξείνος ἀπ' Αἰγίνης Μνησίθεος Δουριμάχαιο.  
ὦν με πένθησε φίλη μήτηρ Τιμαρέτη·  
τόμωι ἐπ' ἀκροάτωι στήλην ἀρ' αὐτὰο νεωτλ.  
ἥδη ἔλαθ, ὦ Ἄλδη, ἀν' ἐρέμν' ὅτ' ἀπώσας.  
Τιμαρέτη δ' ἔσσησε φίλωι ἐπὶ παιδί θανόντι.

*Ibid.* p. 1150 f., reference is made to Bechtel's publication in Collitz's *Gr. Dialektinschr.* III, 2, 510, No. 5304, and Wilhelm's reading of line 4, καί μοι μνήμ' ἐπέθηκε φίλη μήτηρ Τιμαρέτη, is given.

**Some Unpublished Attic Inscriptions.**—Three inscriptions in the Epigraphical Museum at Athens and four from the Acropolis are published by A. M. WOODWARD in *J.H.S.* XXVIII, 1908 (pp. 291–312). One is a fragment of the quota-list of Athenian tribute, a part of the island list for the year 442. It fills some gaps in our knowledge of the matter as well as in the stone (*I.G.* I, 238, 240). Another shows that the change from three to ten stewards of the treasures of Athena and the other gods was made in the year 401. A third and fourth belong to the inventories of treasures filed by the outgoing stewards, one from the Parthenon list for 397, the other from a Hecatompodon list. The fifth, a treaty between Athens and Euboea, has been partially published by Köhler, *I.G.* II, 89, but only while it was still built into a wall and not fully legible. It belongs to the year 387–6. Another is part of a lengthy honorary decree, and the last is the order directing the city treasurer to pay for having a certain public inscription corrected. Four other inscriptions in the Epigraphical Museum are published by E. NACHMANSON in *Ath. Mitt.* XXXIII, 1908, pp. 199–210 (pl.). 1. The first, dating from the year 349–8, is the earliest example of a dedication by the treasurers of Athena, and also the earliest epigraphic record of the bestowal of crowns on Athenian citizens. The list of names furnishes the correct restoration of lines 6–8 of *I.G.* II, 698. 2. Fragment of an ephebus inscription of the second century B.C. 3. A small altar containing a dedication to Ὀρμύ in late letters (cf. Pausanias I, 17, 1). 4. A large base with inscription in honor of Athenais, daughter of Herodes Atticus.

**A Decree of the Archon Apollodorus.**—In *Jh. Oest. Arch.* I, XI, 1908, pp. 82–100 (9 figs.), A. WILHELM discusses at length, *I.G.* II, 299 b, the preamble to a decree dated in the year of the archon Apollodorus.

**The Phrynichus Inscription.**—In *Hermes*, XLIII, 1908, pp. 481–510, I. M. J. VALETON discusses at length the inscription honoring the slayers of Phrynichus (*I.G.* I, 59). He restores lines 38–47 as follows: Εὐδικὸς εἶπε· τὰ μὲν ἄλλα καθάπερ Διοκλῆς· περὶ δὲ τῶν δωροδοκησάντων ἐπὶ τῷ ψηφίσματι ὁ ἐψηφίσθη Ἀπολλοδώρῳ, τὴν βουλὴν ζητῆ(σ)σαι (οἱ βουλευσῖαι) ἐν τῇ πρώτῃ ἔδρῳ τὴν ἐν Ἀρείῳ πάγῳ καὶ κολάζειν τῶν δωροδοκησάντων καταψηφίζομένην καὶ



εἰς δακατήριον αὐτοὺς εἰσάγειν καθότι ἂν δοκῇ αὐτῇ. τοὺς δὲ Ἄρειοπαγίτας παρόντας ἀποφαίνειν ἄττ' ἂν εὐρωσι καὶ ἐάν τις τι ἄλλο εἰδῇ περὶ τούτων. ἐξέσται δὲ καὶ ἰδιώτῃ, ἐάν τις βούληται.

**Statute of an Attic Thiasos.**—In *B.S.A.* XIII (Session 1906-1907), pp. 329-338, M. N. TON publishes a fragment of a statute of an Attic *thiasos*, which was found in Piræus and acquired by the British Museum in 1906. This is the latter part of the statute and prescribes attendance at funerals of deceased members, assistance to members who have been wronged, and punishment for those who speak or act contrary to the statute. Apt parallels are drawn between the ancient Greek *κοινά* and mediaeval English gilds.

**Lysistratus of Athens.**—Λυσίστρατος Ἀθηναῖος ἐπὶ ὄψεσσι is a signature found in a Theban inscription otherwise written in the Boeotian dialect (*I.G.* VII, 2463). In an inscription from Tanagra (*ibid.* 553), now lost, Lolling read Λυσίστρατος Θηβαῖος ἐπὶ ὄψεσσι. Θηβαῖος is probably to be corrected to Ἀθηναῖος. (A. KERAMOPOULLOS, *Ath. Mitt.* XXXIII, 1908, pp. 211-214.)

**Researches in Athenian and Delian Documents.**—In *Klio*, VIII, 1908, pp. 338-355, W. S. FERGUSON publishes the second part of his studies in Athenian and Delian inscriptions. He shows that the Ptolemaea originated in Athens at the time of the establishment of the tribe Ptolemais in 224-3 B.C.; that they flourished until about 150, were revived in 103, and finally given up in 88. The statues seen by Pausanias in front of the Odeum were of Philometor Soter II and his daughter Berenice erected between 84 and 81 B.C. and are not to be connected with the equestrian statue on the Acropolis (*I.G.* II, 464). He also discusses the *agonothetae* and certain Panathenaic inscriptions.

**Inscriptions from Delos.**—In *B.C.H.* XXXI, 1907, pp. 421-470 (20 figs.), L. BIZARD and P. ROUSSEL continue the publication of inscriptions found at Delos in 1904 (cf. *ibid.* XXX, 1906, pp. 665-672). Nos. 10-17 are decrees, including one of the Athenians in honor of the priests of Delos about 150 B.C. Nos. 18 and 19 are resolutions of the Dionysiac artists. Then follows a series of dedications. Nos. 20-24 date from the period of Delian independence. No. 22 is a couple of hexameters by a choregus in honor of Dionysus. Nos. 25-29 are in honor of athletes and ephebi, including one in honor of a pancratiast and wrestler, whose 36 crowns are carved on a separate stone. The dedications of the Hermaists, Compataliasts, and Apolloniasts are given in Nos. 30-33, and Nos. 34-48 complete and correct the inscriptions of the Poseidoniasts of Berytus, already published in part, *ibid.* VII, pp. 467 ff. by S. Reinach. Nos. 49-58 are dedications in honor of Greeks and Romans and include two signatures of the sculptor Agasias of Ephesus and one of Aristandros of Paros. Dedications are made (Nos. 59-67) to Anius, Artemis, Asclepius, Zeus, and Hephaestus. Nos. 67-71 are lists including apparently the subscribers to the repairs on the Agora of the Italians after the sack of 88 B.C. Nos. 72-74 are funerary, and Nos. 75-79 are fragments. E. SCHULHOF (*ibid.* XXXII, 1908, pp. 5-132, 449-498) publishes twenty-five inscriptions, inventories, accounts, etc., found at Delos in 1904 and 1905. No. 21, containing building accounts of the *ἱεροποιοί* in 208 B.C. is also discussed by H. LATTERMANN, *ibid.* pp. 279-302. Ll. 8-34 deal with work on the *στοὰ ἢ πρὸς τῷ Ποσειδεῖω*. Epistyles, other wooden beams and roof tiles for the stoa are mentioned, as well as *παραστάδες* and *πίνακες* for the *ὑπολαμνίς* which Lattermann explains as a second story covering



the whole building. The *πίνακες*, which are to be thought of as filling the spaces between the *παραστάδες*, were painted in encaustic (*ἐγκαλεῖν*); the ceiling was painted *a tempera* (*γράφειν*). P. ROUSSEL (*ibid.* XXXII, 1908, pp. 303-444) gives a *prosopographia* (589 names) of the Athenians mentioned in the inscriptions of Delos during the second period of Athenian supremacy (from 166 B.C.), a supplement, based on new material, to Kirchner's *Prosopographia Attica*. To this is appended a series of critical discussions on the dating of the catalogues, Ferguson's new law, the Athenian archons, and the *Ἐπιμεληταί* of Delos. The texts of 71 new inscriptions are given.

**Antiochus Megas.**—In *B.C.H.* XXXII, 1908, pp. 266-270, M. HOLLEAUX discusses the date of a dedication by a certain Menippus of a statue of Antiochus Megas at Delos. It is to be dated between the years 205 and 192-191 B.C. since Antiochus was not called Megas before the former year, and his statue would not have been set up at Delos after the outbreak of the war with Rome in the latter.

**The Origin of the Semitic-Greek Alphabet.**—In *Z. Morgenl. Ges.*, LXII, 1908, pp. 283-288, F. PRAETORIUS attempts to explain the origin of the Greek alphabet from the Phoenician. The vowels, which take the place of the Semitic gutturals, were derived from the *names* of these letters in the Semitic alphabet rather than from their *sounds*, and the new letters of the Greek alphabet came from compounding certain of the Phoenician characters.

**Epigraphical Terminology.**—In *Rend. Acc. Lincei*, XVII, 1908, pp. 158-200, G. CARDINALI discusses the terms *δημόσιοι*, *ἱεροί*, *κατοικούντες*, *κάτοικοι*, *παροικούντες*, *μέτοικοι* and *πάροικοι*, and decides that their meanings are less fixed and definite than is commonly assumed to be the case.

**Epigraphic Bulletin.**—In *R. Ét. Gr.* XXI, 1908, pp. 153-217, E. BOURGUET and A. J. REINACH publish an epigraphic bulletin containing notices of the Greek inscriptions and works on Greek epigraphy published during the year.

#### COINS

**Early Coinage.**—In *R. Belge Num.* 1908, pp. 293-331, 433-450 (plates and figs.), I. N. SVORONOS publishes, in a French translation by J. Dargos, the first two instalments of a series of articles on numismatics. These first pages pass rapidly over the beginnings of trade by barter, with the later estimation of values in terms of cattle, to take up more in detail the early use of metals as mediums of exchange.—1. The double and single axes of iron mentioned by Homer (*Il.* XXIII, 85 f.; cf. *Od.* V, 325; Hesych. *s.v.* *πέλεκυς*, *ἡμιπέλεκυς*) are illustrated by specimens found in 1857, in Sardinia, in 1896, in Cyprus, and later at Mycenae, at Hagia Triada, near Phaestus, in Crete, and in the sea near Cyme, in Euboea. Ingots of similar form are also pictured in Egypt, and appear on the reverse of certain silver coins of Damastion (Epirus) as late as the fourth century B.C. They have also been found in Germany, Switzerland, and France, probably by importation from Cyprus. The shape is probably due to the early use of iron and copper for actual axes, as the most useful weapon and tool. The marks they bear are indications of their current value as exchange-mediums according to their weight, and the invention of coinage thus goes much further back than the traditional seventh century,—at least as far as the Minoan

period.—2. The Homeric "talents of gold" were of comparatively small value, and are shown to be thin plates of the fixed form of the circular plates of a balance, but varying in weight. Such talents of gold are the circular plates found by Schliemann in the tombs at Mycenae.—3. Among primitive pieces of money are also to be reckoned the iron *pelanoi* of the Spartan Lycurgus, of which none have come down to us, but which are known to us from literary sources here discussed.

**Greek Art as Illustrated by Coins of the Sixth Century.**—Coins of the Dorian cities of Greece in the sixth century B.C. show no independence of style, but are under the influence of Ionic art. This is true of the whole eastern Mediterranean basin, but not of Macedonia or Magna Graecia. The coins of Macedonia of this period are characterized by a certain heaviness, by a love of movement, and by decorative motives which are perhaps a crude survival from Mycenaean art. The coins of Magna Graecia again possess a nobility and simplicity not found in the Ionic style. This distinction is borne out by the sculpture. (J. DE FOVILLE, *Le Musée*, V, 1908, pp. 131-138; 16 figs.)

**An Athenian Tetradrachm with the Name of Hippias.**—A tetradrachm bearing the name of Hippias is described and discussed by E. J. SELTMAN (in *Num. Chron.* 1908, pp. 278-280; fig.) in connection with Babelon's description (*Corolla Numismatica*, pp. 1-9) of an obol with the inscription  $\text{HIP}$  on the reverse.

**Unpublished Coins of Athens and Mytilene.**—I. N. SVORONOS publishes in *R. Ital. Num.* XXI, 1908, pp. 313-322 (figs.), a list of the names of Athenian archons previously unknown, taken from coins of the "new style" discovered since Beulé's *Monnaies d'Athènes* (1858) was published. He also prints the list of celebrated citizens of Mytilene mentioned on its coins of the imperial era, and adds another, of Dinomachus, known from an inscription copied by Cyriacus of Ancona, and published by Kaibel in *Eph. Ep.* II, p. 7. The portrait of Dinomachus bears a most striking resemblance to that of Commodus, in whose reign the coin was struck, and Svoronos takes this to be another illustration of the way in which persons model their personal appearance, as far as possible, after that of their rulers.

**Late Athenian Coinage.**—A new series,  $\Delta\iota\omicron\nu\acute{\iota}\sigma\tau\omicron\varsigma$ — $\Delta\eta\mu\acute{o}\sigma\tau\omicron\tau\omicron\varsigma$ , of Athenian drachmas is established by J. SUNDWALL on the basis of a coin in the Löbbecke collection in the Berlin museum, in the light of which an attribution by Svoronos in *J. Int. Arch. Num.* 1904, p. 62, is corrected. In the specified series, and in that of  $\Delta\eta\mu\omicron\chi\acute{\alpha}\rho\eta\varsigma$ — $\Pi\alpha\mu\acute{\mu}\epsilon\eta\varsigma$ , we possess the latest products of the "newer Attic style." Athens accordingly was still coining silver at the beginning of the Augustan period, but apparently not in the larger denominations (*Z. Num.* XXVI, 1907, pp. 273 f.; pl.).

**Find of Coins of the Achaean League.**—A. LÖBBECKE describes in detail in *Z. Num.* XXVI, 1907, pp. 275-303, a hoard of 499 silver coins, all but three of them triobols, all but fifteen from the Peloponnesus, and 322 of them coins of the Achaean league. The hoard is said to have been found in the winter of 1889-90 near Caserta, and is the first instance of the discovery of such a number of Peloponnesian coins together on Italian soil. Löbbecke shows reason to believe that the hoard dates from the year 146 B.C., and was perhaps buried by a returning Italian soldier.

**Full-front Faces on Ancient Coins.**—DR. EDDÉ advances the theory

that in the comparatively few cases where ancient coins depict a figure either full-front or to the left, it was to give an idea of terrifying, or imposing, or dominant energy. Human beings thus represented might be thought of as in the guise of demigods (*R. Ital. Num.* XXI, 1908, pp. 213-218).

**Sicilian Coinage.**—In *Num. Chron.* 1908, pp. 1-16 (pl.; fig.), ARTHUR C. HEADLAM describes an unpublished variety of Syracusan tetradrachm, shows its connection with one of Gela, and argues that the beginnings of the period of finest Sicilian art, and of the signed coins, should be put about 420 B.C., and that the coinage of Gela, Leontini, and Syracuse under Gelon and Hieron was a dynastic rather than a city coinage. An unpublished copper coin of Syracuse (youthful Pan II syrinx within wreath), of the fourth or fifth century is also described, and suggestions made as to the series to which it belonged.

**Hector on a Coin of Stectorium.**—In *Klio*, VIII, 1908, pp. 489-492 (fig.), K. REGLING publishes a coin of Stectorium, Phrygia, bearing the head of M. Julius Philippus on the obverse and a warrior advancing with one foot on the prow of a ship on the reverse. The latter figure is interpreted as Hector about to burn the ships of the Greeks.

#### GENERAL AND MISCELLANEOUS

**Cretan Palaces and the Aegean Civilization.**—In *B.S.A.* XIII (Session 1906-1907), pp. 423-445, D. MACKENZIE continues his discussion of early Aegean civilization (*Ibid.* XI, pp. 181-223; XII, pp. 216-258; *A.J.A.* XI, p. 211; XII, p. 230). He emphasizes the underlying unity of race of the builders of the Palaces at Tiryns and Mycenae and the people of the latter part of the Late Minoan Age in Crete, as well as the continuity of development in Crete from the preceding to the Late Minoan period. The invaders of Crete at this time, who ushered in the Late Minoan period, were a kindred race to the Middle Minoan Cretans. They were Pelasgians, and at this time there was a general migration of Pelasgians in the Aegean. In the immediately succeeding period, in spite of the survival of tomb-types and some burial customs, there is a sudden incursion of non-Cretan and continental types in different industrial arts. This was due to the invasion of Achaeans. The pottery which "comes into the same context as that found with the Warrior Stele of Mycenae is as yet entirely free of the Geometric spirit" and belongs to this period. In the following period the "Geometric" spirit in the style of decoration is dominant. This change is the result of the invasion of the Dorians. These results are attained by examination and discussion of palaces, pottery, and other monuments.

**Inscribed Signs on Building Blocks from Cnossus and from Padua.**—In *R. Stor. Ant.* XII, 1908, pp. 59-61, FEDERICO CORDENONS makes some observations with regard to the signs inscribed on Minoan building blocks. He does not agree with Dr. Evans that these signs had religious significance, but, following Professor Adolf Reinach (*R. Ét. Gr.* 1905), regards them as stone-cutters' marks. They belong to the pre-historic Cretan alphabet, but remained in use after this system of writing had been abandoned. As first evidence in support of this theory, he states the fact that in the lower courses of an ancient tower at Padua, several blocks are inscribed with signs like those found in Crete; they date from

the Augustan period. Fourteen years ago the author had shown that the system of writing, used in the neighborhood of Padua and Venice until the Roman period, was of an archaic and Asiatic type, and had preserved numerous instances of a syllabic system. Survivals in the fields of art and dress confirm this early connection with the eastern Mediterranean.

**The Monument of the Septem at Delphi.** — In *Klio*, VIII, 1908, pp. 186-205 (pl.; 5 figs.), H. POMTOW and H. BULLE continue their discussion of the monuments of Delphi (*A.J.A.* XI, p. 468; XII, p. 232) with a paper on the Septem. The dedicatory inscription of this monument was copied by Dodwell, but was afterwards lost. It is now in the museum at Delphi, and a correct reading of it is as follows: [Ε]πίδαλος τόπῳλλ[ον] | Βοΐσιος : ἐχς Ἐρχομ[ενῶ]. | [Α]νατόδορος : Ἀριστογ[έτρον] | ἑποσάταν : Θεβαΐο. The forms of the letters show that it must date from the middle of the fifth century. Pomtow believes with Robert that the battle of Oenoe which the offering commemorated was fought in 456, and that this monument was set up as an answer to the boastful inscription upon the golden shield dedicated by the Spartans at Olympia for the victory at Tanagra in 457. It probably dates, therefore, from 455-445 B.C. No part of it remains in place, but Bulle has found part of the base, which must have consisted of three steps and have been 9½ to 10½ metres long. The statues were those of the usual seven heroes, but there were probably only six in this group. Amphiarus with his chariot and horses, his charioteer, and Alitherses formed a group by themselves. Pomtow thinks that the Alitherses mentioned by Pausanias is to be identified with Halimedes and that he was perhaps the seer of Amphiarus. The latter was, therefore, represented as about to set out. Some slabs are still in place just east of the monument of the Epigoni, which probably belonged to this group.

**The Monument of the Epigoni and the Offering of the Tarentines at Delphi.** — In *Klio*, VIII, 1908, pp. 302-337 (pl.; 4 figs.), H. POMTOW and H. BULLE discuss the monument of the Epigoni and the offering of the Tarentines at Delphi. The monument of the Epigoni was a semicircular structure without a high back wall. The entrance was from the east. It contained eight statues, not standing in a row, but arranged in groups. It was erected in 369 and was a pendant to the monument of the Argive kings across the road. The artist was probably Antiphanes. At the time the Wooden Horse was erected this site was probably occupied by small offerings.

The offering of the Tarentines was on the south side of the way between the monument of the Epigoni and the treasury of the Sicyonians. Part of the dedicatory inscription, ΞΔΕΚΑΤΑΝ, still exists. The reconstruction is purely hypothetical, but it probably consisted of figures of women and horses placed upon a three-stepped base. It dated from about 480 B.C.

**The Location of Ithaca.** — In his *Ithaque, la grande* (Athens, 1908, Beck and Barth; 38 pp.; map), A. E. H. GOEKOOP undertakes to prove that the Homeric Ithaca was located in southern Cephallenia. He follows Bérard in treating the Iliad and the Odyssey as if they were historical documents, and arrives at his conclusions after an examination of all the passages referring to Ithaca and to the neighboring regions.

**The Battle of Salamis.** — In *Klio*, VIII, 1908, pp. 477-486 (map), K. J. BELOCH discusses the site of the battle of Salamis. He argues that

Psytaleia is to be identified with Hagios Georgios, not with Lipsokoutali, which he thinks was the ancient Ceos. The battle was fought within the straits. The Persian line extended from Cynosura to the Arsenal, a distance of about 6 km. Allowing 25 m. to a ship will give 240 ships for the front line. The second line must have had nearly as many. The troops were landed on Psytaleia preparatory to crossing over to Salamis.

**The Acropolis of Athens.**—In his new book on the Acropolis of Athens, Professor D'Ooge gives a history of the Acropolis from the earliest times to the present day, a description of the ancient monuments, and a discussion of the questions relating to them. Ancient and modern descriptions and the results of recent investigations are fully utilized. Appendices treat of (I) Sources, Pausanias, and Bibliography, (II) The Pelasgicon in the Age of Pericles, and (III) The Problem of the Old Athena Temple or Hecatompodon. Professor D'Ooge does not believe that the Old Temple continued to exist throughout antiquity, nor does he accept the view that the ancient fortifications of the Pelasgicon were preserved in the age of Pericles, but the arguments for the divergent theories are fully presented. The book is the most complete work on the Acropolis which has appeared. (*The Acropolis of Athens*, by Martin L. D'Ooge, New York, 1908, The Macmillan Company, xx, 405, v pp.; 9 pls.; 7 plans; 134 figs. 8vo. \$4.00 net.)

**From the Acropolis to the Altis.**—In his little book, *Ἀπὸ τῆς Ἀκροπόλεως εἰς τὴν Ἄλτιν* (New York, 1908, ἐκ τοῦ τυπογραφείου τῆς Ἀτλαντίδος, 103 pp.; 11 pls.), S. PAGANELES gives an account of a journey by sea from Athens to Olympia together with a description of the ruins in the Altis. The book is made up largely of the impressions made upon the author by the scenery of Greece with its historic background, and by Olympia and its monuments.

**Pelion and Magnesia.**—A page of addenda to A. J. B. Wace's article on the topography of Pelion and Magnesia in Thessaly (*J.H.S.* 1906, pp. 143 ff.) is given in *J.H.S.* XXVIII, 1908, p. 337.

**Mother Earth.**—In *Jh. Oest. Arch.* I. XI, 1908, pp. 1-29, E. MAASS discusses some of the evidence for the worship of Mother Earth in Greece in historical times, and shows that several goddesses or nymphs may be traced back and identified with the primitive earth goddess. Such, for example, are Artemis Alphaioia of Ortygia, Phyllonoe, and Oenoe. Furthermore the omphalos is a symbol of Ge and evidence for her worship.

**The Egg in the Cultus of the Dead.**—In *Arch. Rel.* XI, 1908, pp. 530-546 (pl.; 4 figs.), M. P. NILSSON discusses the significance of the egg in the cultus of the dead in antiquity. Egg-shells and the shells of ostrich eggs have often been found in graves in Greece and Etruria. Artificial eggs of terra-cotta and other materials have also been found, and representations of eggs on grave monuments are common. The reason for this is that the egg was believed to possess temporary life-giving power, like the blood offering of Odysseus, and was, therefore, a gift most acceptable to the dead.

**Ἰαφθέρων.**—In *B.C.H.* XXXII, 1908, pp. 499-513, T. REINACH publishes a late inscription, probably from Aphrodisias, recording the dedication of "a new Ἰαφθέρων." The word here, as well as in three other late inscriptions, designates the temple, or a part of the temple, of a goddess,—the

Mother of the Gods (twice), Artemis Leucophryene, and Demeter. None of these goddesses has a virginal character justifying the use of the term for her abode. In all four cases it designates a part of a sanctuary set apart for the use of maidens in the service of a goddess. Similarly the *Νυμφών* at Sicyon (Paus. II, 11, 3) is a part of the sanctuary of Demeter and Persephone set apart for young married women, *νύμφαι*. Thus the connection of the *Παρθενών*, the west cella of the Parthenon, with the Athenian maidens who played such an important part in the Panathenaic festival (DÖRPFELD, *Ath. Mitt.* XXII, 1897, p. 170) is confirmed.

**The Manumission of Slaves and the Condition of Freedmen in Greece.**—In *La manomissione e la condizione dei liberti in Grecia* (Milan, 1908, U. Hoepli, xix, 464 pp. L. 12), A. CALDERINI discusses at length the manumission of slaves in Greece and their condition after obtaining their freedom. The author gives the history of manumission from Homeric times to the early centuries after the Christian era, the methods employed in liberating the slave, the price paid, the guarantees for the protection of the act, the time and place, etc. He also discusses the position of the freedman in civil life, his social position, his relation to the metics, and his occupations. The number of freedmen in Greece and those of them who became famous are also considered. A series of appendices deals with various acts relating to manumission in different parts of the Greek world.

**The Shell from Phaestus.**—A. DELLA SETA, in *Rend. Acc. Lincei*, XVII, 1908, pp. 399-444, sees in the sculptures on the shell found at Phaestus in 1901 additional evidence of the relations between the Cretans and the Assyrians (see *A.J.A.* XII, p. 466), and of a connection between their religions.

**The Homeric Shield.**—W. HELBIG, in *Rend. Acc. Lincei*, XVII, 1908, pp. 132-134, concludes that the Homeric shield was ordinarily a round one with a single hand-grip. This conclusion is based on the special mention of a shield with two hand-grips in N. 407, and is confirmed by the archaeological material bearing on the subject.

**The Owl of Athena.**—In *B.C.H.* XXXII, 1908, pp. 529-546 (2 pls.), E. POTTIER publishes a small Corinthian ointment vase in the form of an owl, recently acquired by the Louvre, and discusses the connection of the bird with Athena. It was not the distinctive attribute of the patron goddess of Athens until the middle of the sixth century, the reason for the association perhaps being its adoption as a symbol on Athenian coins, and the fact that it was connected with Athena Ergane, one of the most ancient cults in Attica.

**Discus Throwing Again.**—Certain vase paintings are used by E. PERNICE (*Jb. Arch. I.* XXIII, 1908, pp. 94-101; 3 figs.) to supplement or correct E. N. Gardiner's discussions of the action of throwing the discus, especially as to the *balbis* or starting ground (*J.H.S.* XXVII, 1907, pp. 1 ff.). This was marked out on the sand with a wand, was quite small, and limited the position of the right foot only, the left being free to swing farther forward if desired.

**Lamps from Delos.**—In *B.C.H.* XXXII, 1908, pp. 133-176 (2 pls.; 47 figs.), W. DEONNA publishes the lamps found during the French excavations at Delos. Two classes are distinguished: (1) Wheel-made lamps (six types), dating from the fifth to the second century B.C.



(2) Lamps formed in a mould (nine types), second century B.C. and later. An interesting specimen (figs. 39, 40) is in the form of a ship, with fifteen mouths on each side.

**Forged Terra-cottas.**—In *Le Musée*, V, 1908, pp. 171-182 (24 figs.), O. THÉATÈS discusses at length the subject of forged terra-cotta figurines.

**Attic Seals.**—In *Cl. Phil.* III, 1908, pp. 399-407, R. J. BONNER discusses the use of Attic seals. Instances of the employment of public and private seals are collected and the legal aspects of the subject especially considered.

**Tettix.**—In *Jh. Oest. Arch. I.* XI, 1908, Beiblatt, cols. 87-96 (fig.), F. HAUSER again defends his interpretation of *τέττιξ* and *κρωβίλος* against Petersen (see *A.J.A.* XII, p. 233). He interprets the latter word as *Stirnschopf*, and this meaning is sure. With this fixed his original explanation of *τέττιξ* must stand.

**The Book Roll in Ancient Art.**—In *Jb. Arch. I.* XXIII, 1908, pp. 112-124, T. BIRT replies to certain criticisms of his theories on the book roll in ancient art, reasserting the significance of certain ways of holding the roll, in the left or right hand, etc., and of the reading figures on funeral monuments. (See E. Pfuhl, *Jb. Arch. I.* 1907, pp. 113 ff.; *A.J.A.*, 1908, p. 445.)

**The Original Manuscript of Herodotus.**—The transposition of §§ 124-136 of Book II of Herodotus to a position just before § 100, which was suggested by B. Apostolides in 1898, so completely restores the confused order of the Egyptian dynasties that it should be accepted as a necessary correction. It is to be explained by the misplacing of two rolls that began with similar phrases, and it shows the average length of a roll to have been about equal to 223 lines of Sayce's text, with twelve rolls in Book II. There may have been a fanciful intention in the number of rolls, as in the number of books, and the well-marked divisions of the subject which correspond with the rolls suggest that the composition was deliberately adapted to such lengths. (W. M. FLINDERS PETRIE, *J.H.S.* XXVIII, 1908, pp. 275-276.)

## ITALY

### ARCHITECTURE

**Prehistoric Monuments at Gesturi.**—The *nuraghi* of the region of Gesturi, Sardinia, are described by A. TARAMELLI in *Not. Scav.* 1908, pp. 116-120 (see *A.J.A.* XII, pp. 470-471).

**Monuments on the Appian Way.**—In *Jh. Oest. Arch. I.* X, 1908, pp. 191-230 (11 figs.), G. PINZA discusses in some detail the remains of the funeral monuments near the fifth milestone of the Appian Way.

**The Ara Pacis Augustae.**—In *Jh. Oest. Arch. I.* X, 1908, pp. 175-190 (4 figs.), J. SIEVEKING discusses the newly found pieces of the *Ara Pacis Augustae* especially with reference to Petersen's restoration. He thinks they prove that the Villa Medici reliefs did not come from the altar, but from some other monument probably erected after the death of Augustus.

**Doric Forms at Pompeii.**—With regard to old Doric forms at Pompeii, A. MAU has two papers in *Röm. Mitt.* XXIII, 1908, pp. 78-106 (pl.; 6 figs.).

**The Palace of Diocletian at Spalato.**—In *C. R. Acad. Insc.* 1908,



pp. 423-434, J. ZEILLER gives with some detail an account of his examination of the palace of Diocletian at Spalato and corrects the restoration proposed by Adam.

### SCULPTURE

**Roman Reliefs in Corsica.**—In *B. Soc. Ant. Fr.* 1908, pp. 171-172, E. MICHON gives an account of four Roman reliefs in the island of Corsica. One is at Meria. This was once the support for a table and is adorned with winged Genii. The second, which is at Luri, has four busts side by side. It dates from the time of the Antonines and is in poor condition. The other two are at Aleria. One of them has decorative designs and once belonged to some building. It is not later than the second century A.D. The other is adorned with two male busts and is of later date.

**The Leafy Bust at Nemi.**—In *Cl. R.* XXII, 1908, pp. 147-149, J. G. FRAZER discusses the bust found at Nemi in which are two heads back to back, one old and one youthful, with leaves on their necks (see *A.J.A.* XII, p. 235). He quotes with approval the theory of F. Granger that the artist intended to represent the *Rex Nemorensis*, the priest of Diana at Nemi. The older man would thus be the actual priest and the younger his youthful assailant. He thinks that the leaves are oak leaves and that he has here confirmation of his theory that the priest of Diana at Nemi personated the god of the oak.

**The Capitoline Wolf.**—In *Klio*, VIII, 1908, pp. 440-456 (2 figs.), E. PETERSEN discusses the bronze wolf at present preserved in the Palazzo de' Conservatori in Rome. There are breaks on both of the hind legs which a distinguished electrician, Professor G. Mengarini, shows were produced by lightning. Petersen, therefore, identifies this wolf with the wolf struck by lightning in 65 B.C. and mentioned by Cicero (*Cat.* III, 19) and other writers.

**Fragments of Roman Reliefs.**—Various scattered fragments of Roman reliefs, especially gable sculptures, are discussed by W. AMELUNG in *Röm. Mit.* XXIII, 1908, pp. 1-10 (3 pls.; 2 figs.).

**The Sculptures of the Vatican Museum.**—In the second part of his catalogue of the sculptures in the Vatican Museum (*Die Sculpturen des Vaticanischen Museums*, Vol. II, Berlin, 1908, G. Reimer, 768 pp. 8 vo.; 83 pls. 4to. M. 30) W. AMELUNG maintains the high standard of the first volume. He describes in detail, with bibliography, the objects in the Belvedere, the Sala degli Animali, the Galleria delle Statue, the Sala dei Busti, the Gabinetto delle Maschere, and the Loggia Scoperta. A volume of 83 plates accompanies the text.

**Provincial Reliefs.**—A relief in limestone, dating perhaps from the first century B.C., at Amiternum is discussed by N. PERSICHETTI in *Röm. Mit.* XXIII, 1908, pp. 15-25 (pl.; 3 figs.). It represents a funeral feast, and is compared by Persichetti with another provincial relief, also at Amiternum, depicting a funeral procession. Even more provincial reliefs from the neighboring Aquila are published by F. WEEGE, *ibid.* pp. 26-32 (4 figs.), examples of a rustic art with boorish humor.

### VASES AND PAINTING

**An Arretine Fragment in England.**—In *Proc. Soc. Ant.* XXI, 1907, pp. 461-462 (fig.), F. HAVERFIELD publishes a fragment of Arretine ware

found at Bicester. Pieces of this kind of pottery are rarely found in England and such as have come to light have almost all been found in London.

**Neoptolemus in Scyros.**—In *Z. Bild. K. N. F.* XIX, pp. 312-315 (2 figs.), R. ENGELMANN offers an interpretation of a wall painting in the Naples museum (No. 1219 in the catalogue) which has not hitherto been understood. At the right is seated a lady beside whom are shield, spear, and a traveller's bag. At her feet sits a slave. Behind her stands a youth and in front of her two men, one of whom is bearded. In the background is a funeral monument. A fragment of another copy of this painting has recently been found in the house of the Amoretti in Pompeii, and beneath the older man is the name *Φοῖνιξ*. This enables the writer to identify the scene as Phoenix and Diomedes in Scyros begging Deidamia to let Neoptolemus go to Troy. The arms are those of Achilles and the monument a cenotaph erected to his memory.

### INSCRIPTIONS

**An Inscription from Aquileia.**—In *Jh. Oest. Arch. I.* X, 1908, pp. 264-282 (3 figs.), A. VON PREMIERSTEIN discusses and restores a fragmentary inscription from Aquileia, the first part of which was found in 1788 (*C.I.L.* V, 8270), and the second part in 1906. It was set up in honor of C. Sempronius Tuditanus, who, while consul in 129 B.C., defeated the Iapydes.

**Inscriptions from Rome.**—A large number of inscriptions found in Rome or the vicinity are discussed by G. GATTI in *B. Com. Rom.* XXXV, 1907, pp. 328-361.

**Hadrian's *Lex de Rudibus Agris*.**—In *Klio*, VIII, 1908, pp. 154-185, J. CARCOPINO discusses at length the criticisms of his publication of the *Lex Hadriana de rudibus agris* made by Mispoulet and Schulten. The readings and interpretations proposed by these scholars are examined in detail. The copy of the law found by Carcopino at Ain-el-Djemala was dated by him in the lifetime of Hadrian, and this date is reaffirmed.

**The T. Furius Victorinus Inscription.**—In *B. Soc. Ant. Fr.* 1908, pp. 123-125, A. HÉRON DE VILLEFOSSE publishes a brief note on the T. Furius Victorinus inscription restored by C. Huelsen (*Ausonia*, II, 1907, pp. 67-76; *A.J.A.* XII, p. 238). In line 11 he proposes in place of Huelsen's

..... PROC · PROVINCIAE  
HISPANIAE ei T · proc. xl. GALL . . . . .

the following:

..... PROC · PROVINCIAE  
Astur IAE · ET · GALL . . . . .

**Inscriptions from Northern Africa.**—In *Klio*, VIII, 1908, pp. 457-463, H. DESSAU discusses two inscriptions from northern Africa. One of them (*C.I.L.* VIII, 1206) concerns the colony Hippo Diarrhytus; the other is a military inscription found at Lambesis and discussed by Cagnat in *M. Soc. Ant. Fr.* 1894, pp. 35 ff.

**A Latin Inscription from Ouled d'Agha.**—The Latin inscription from Ouled d'Agha, northern Africa, discussed by R. ENGELMANN, *Berl. Phil. W.* 1907, col. 478, which reads *bide vive e bide possas plurima bide*, he now refers

to an original: *invide, vive, vide, possis ut plura videre*, a formula meant to divert the influence of the evil eye. (*Berl. Phil. W.* August 29, 1908.)

**Epigraphic Bulletin.**—In *R. Arch.* XII, 1908, pp. 331–352, R. CAGNAT and M. BESNIER, in their review of epigraphical publications (March–June), give the text of one hundred and four inscriptions (Greek and Latin), with notes on publications relating to epigraphy.

### COINS

**Aes Rude in Etruscan Tombs.**—In *Not. Scav.* 1907, pp. 665–675 (10 figs.), L. A. MILANI describes two finds of considerable numbers of bronze axes (*paalstabs*) and *aes rude* in Etruscan tombs, and upholds the funereal (Charon's fee) and monetary function of *aes rude* and *aes signatum* in Etruria in early times. The article, with its illustrations, is reprinted in *R. Ital. Num.* XXI, 1908, 443–458.

**Aes Grave in Pre-Roman Sicily.**—In *Boll. Num.* VI, 1908, pp. 19 f., PAOLO ORSI publishes a brief account of pieces of Roman *aes grave* recently found in Sicily, the finds being interesting for their bearing upon the question of early relations between Sicily and Rome. In a letter based upon this article (*ibid.* pp. 93–97) E. J. HAEBERLIN raises the question whether these coins passed current at their indicated values, or were estimated simply by metallic weight, and ORSI adds some observations, and appeals for more attention to discoveries of *aes rude* by archaeologists working in Sicily.

**Early Italian Coinage.**—In *Z. Num.* XXVII, 1908, pp. 1–115, E. J. HAEBERLIN determines, on the basis of the extensive investigation of weights made by him, the origin and standard of the coinage-systems in use in Italy before the introduction of the Roman *denarius*-system. The first part of a discussion of Haeberlin's theory by C. F. LEHMANN-HAUPT follows in the same number, pp. 117–136.

**Early Roman Gold Coinage.**—An article in the *Corolla Numismatica* (London, 1906) by H. Willers on 'Die römische Goldprägung des Jahres 209 v. Chr.' gives E. J. HAEBERLIN an opportunity to change the purpose expressed in his 'Systematik,' and to set forth, in correction of Willers, his views of the latest Etruscan and earliest Roman gold coinage in *Z. Num.* XXVI, 1907, pp. 229–272 (pl.; figs.), instead of reserving them for his great work on the *aes grave*.

**Roman Coins in Mysia.**—In *Num. Chron.* 1908, pp. 440 f., F. W. HASLUCK adds the description of a few more coins to those published by him, *ibid.* 1906, pp. 26 ff.

**Rare or Unpublished Roman Gold Coins.**—Sixteen rare or unpublished Roman gold coins, ranging in date from 16 B.C. to the reign of Magnus Maximus (383–388 A.D.), from which an aureus is described with the mintmark AVG · OB, referring to the mint at London, then called Augusta, are published by Sir JOHN EVANS († May 31, 1908; this was perhaps his last work) in *Num. Chron.* 1908, pp. 85–101 (pl.).

**Hoard of Roman Silver Coins.**—At Casaleone (Venetia) a hoard of Roman coins was found in April, 1901, ranging in date from 268 to ca. 44 B.C. The *denarii* numbered 714 (60 dentellate), the *quinarii*, 317. No *sestertius* was found. All are described by L. RIZZOLI, Jun., in *Not. Scav.* 1908, pp. 91–97.

**Hoard of Denarii of Antony at Delos.**—In *R. Ital. Num.* XXI, 1908, pp. 239–243, M. BALERFELDT analyzes and discusses a hoard of 650 *denarii* found in August 1905, during the excavations of the French School at Delos (*A.J.A.* X. p. 105). Of the entire hoard 604 pieces were “legionary” *denarii* of M. Antonius. The belief that this coinage was issued very shortly before the battle of Actium “acquires more ample confirmation through this find.”

**The Value of the Denarius.**—L. CESANO, in *Rend. Acc. Lincei*, XVII, 1908, pp. 237–256, discusses the value of the denarius and the rate of interest in the time of Constantine, on the basis of an inscription discovered in 1906 at Feltre, the ancient Feltria. Incidentally it is pointed out that the *fabri* and the *centonarii* formed one *corpus*, and that *refrigerare* is used of the banquet in honor of the dead.

**Rome and Germany.**—FR. GNECCHI prints in *R. Ital. Num.* XXI, 1908, pp. 347–376 (3 pls.), a list of the Roman imperial coins that commemorate relations with Germany, and prefixes some general observations.

**An Unpublished Paelignian Coin.**—G. PANSA publishes in *R. Ital. Num.* XX, 1907, pp. 533–536 (fig.), a bronze belonging to the uncial series of the Paeligni, bearing the Janus-head on the obverse, and on the reverse a winged Victory crowning a trophy of arms, under which is *PAL* (for *PALACINVS*, contr. *PALACNV*, = Paelignus).

**Face on the As of Hatria.**—G. PANSA elaborates the suggestion of LUIGI SORRICCHIO in taking the face of an aged, bearded personage on the *as* of Hatria, with sleeping dog and *HAT* on reverse, to be that of Hadranus, or Hatranus, a divinity of war and fire among the Siculi, tutelary deity and founder of Hatria, a Siculan town. (*R. Ital. Num.* XX, 1907, pp. 517–537; pl.)

**Capitoline Medallions.**—C. SERAFINI publishes anew in *R. Ital. Num.* XXI, 1908, pp. 245–253 (pl.), four medallions in the Capitoline collection that were discovered in Rome in excavations by the Monte di Giustizia, on the Viminal, in 1876, and were first published by P. E. VISCONTI in *B. Com. Rom.* 1877, pp. 76–78. At the time of the earlier publication the medallions were covered by oxidation; they are now shown in a more perfect condition.

**Use of Roman Medallions.**—FR. GNECCHI reviews and combats, in *Boll. Num.* VI, 1908, pp. 77–81, G. PANSA's belief that the *medaglioni cerchiati* were made especially to adorn military standards (see *A.J.A.* XII, p. 241).

**Roman Medallions with Dionysiac Types.**—Seventeen medallions, all of Hadrian, Antoninus Pius, Marcus Aurelius, and the younger Faustina, and dating from 138 (?), 139, 145 or 146, and 153 (that of Faustina undated) are pictured and described by FR. GNECCHI, who remarks that the representation of Dionysiac scenes on these reverses forms the only exception to the uniform seriousness of types on Roman coins. He thinks the medallions struck to commemorate special festivals, including the marriage of M. Aurelius and Faustina, and the Dionysiac types to reflect the revival of Greek influences in that period (*R. Ital. Num.* XX, 1907, pp. 499–516; pl.; figs.).

**Diverse Styles in Roman Coinage.**—L. LAFFRANCHI continues in *R. Ital. Num.* XXI, 1908, pp. 199–212 (pl.), his series of articles on the styles of Roman coins, discussing how the coins of Valerian and Gallienus issued from the mints of Viminacium and Antioch.

**Britannia on a Sestertius of Antoninus Pius.**—The representation of Britannia on the early copper coins of modern England, beginning with the

reign of Charles II, may be inspired by that on a rare *sestertius* of Antoninus Pius described by F. A. WALTERS in *Num. Chron.* 1908, pp. 194-6.

**Temple of Cybele on a Contorniate.**—A cast medallion of seventeenth-century workmanship shows on the obverse a head of Lucilla with a legend of the younger Faustina, and on the reverse an enthroned Cybele adapted from a well-known coin of the elder Faustina. This same figure is seen depicted in front of a temple on the reverse of a rare contorniate, which temple is doubtless the temple of Cybele on the Palatine, reconstructed by Augustus. (KATHARINE ESDAILE, *Num. Chron.* 1908, pp. 56-61; pl.)

**Tesserae with Numerals I-XVI.**—FR. GNECCHI adopts with applause a suggestion of Professor David Eugene Smith, of Columbia University, that the series of imperial bronze *tesserae*, each with a numeral on the otherwise plain reverse, the highest being XVI, are simply tokens denoting each so many *asses*, the highest (XVI) equalling, therefore, a *denarius*. (*R. Ital. Num.* XX, 1907, pp. 515 f.)

**Coinage of Carausius.**—In *Num. Chron.* 1908, pp. 373-426 (5 pls.), PERCY H. WEBB continues his detailed analytic description of the coinage of Carausius.

**False Attributions of Fourth-century Coins.**—In *Num. Chron.* 1908, pp. 81-83, P. H. W[EBB] points out that "Helena, the wife of Crispus, must follow Fausta, the wife of Constantius II, into numismatic obscurity," Cohen's attribution of a *Fausta*, *N. F.* coin to Fausta, the wife of Constantine the Great, being surely correct.

**Additions to Cohen's Lists.**—EDMOND GOHL continues in *R. Ital. Num.* XX, 1907, pp. 537-574; XXI, 1908, pp. 387-430, his contributions of descriptions of Roman coins from the National Hungarian Museum at Budapest not found in Cohen.

#### GENERAL AND MISCELLANEOUS

**The Early Aegean Civilization in Italy.**—In *B.S.A.* XIII (Session 1906-1907), pp. 405-422, T. E. PEET examines the remains of early civilization, especially pottery, in Italy, and concludes that "firstly, South Italy and Sicily were, during the Neolithic and Early Metal period, in direct communication with various centres of the Aegean civilization, using the word in its widest sense. Objects were imported into, and perhaps imitated in, various parts of Italy, including the southeast coast, Sicily, Sardinia, and Liguria. The places most strongly pointed to are Hissarlik, the lower part of the Balkan peninsula, and perhaps Crete. . . . Secondly, the earliest civilization of the Neolithic period in South Italy is of an Aegean rather than an Italian type, and presents considerable affinities with that of Crete in particular. It is possible that both have a common origin and are due to branches of a single people. Thirdly, as in the Aegean so in Sicily, though nowhere else in Italy, the Early Metal period was marked by the appearance of painted pottery. Much of the design is native, derived from wickerwork, but some seems to point to the Balkan peninsula, while the technique was probably introduced from elsewhere in the Aegean."

**The Date of the Servian Wall.**—At the February (1908) meeting of the Archaeological Society of Berlin, P. GRAFFUNDER discussed the date of the Servian wall. On the strength of his measurements of the stones, which

showed the "Oscan" foot to prevail, alongside of the later "Roman" foot, introduced by the decemvirs, he refers the older portions of the wall to a date much earlier than that usually assigned, placing them before the Gallic invasion,—perhaps in the second half of the sixth century a.c. (*Berl. Phil. W.* November 7, 1908.)

**The Present State of the Etruscan Question.**—In *Klio*, VIII, 1908, pp. 252–262, A. KANNENGIESSER summarizes the recent literature upon the subject of the Etruscans. The philologists deny that they were an Indo-Germanic people, while the anthropologists affirm that they were. Most scholars who have treated the subject are inclined to identify them with the Pelasgians. Montelius and Woltmann even hold that they were Pelasgians driven out of the Peloponnesus by the Dorian invasion. Von Luschan connects them with the Armenians and believes that as a race they were spread over Europe south of the Alps. The Raeti were a branch of this race. The theory that the Carians, the Hittites, the inhabitants of the Caucasus, and the Etruscans belonged to the same race is held with some modifications by a number of scholars. Thomsen even thought he had found resemblances between Etruscan and the language of the Caucasus. Fick believes that in prehistoric times Greece and Asia Minor had a Pelasgian-Hittite population; and Kannengiesser points out that the suffix *-vθ* found in what are supposed to be Pelasgian words is common in Etruscan. There are, however, still writers like Carra de Vaux who believe in the Ural-Altai origin of the race and the connection of the language with Turkish. The chief difficulty in the investigation of the subject lies in the fact that there is no sure test for what is truly Etruscan and what was adopted by them from other peoples. It is hoped that the discoveries at Boghaz-Köi may help solve the problem.

**The Siege of Gela in 405 B.C.**—In *Rend. Acc. Lincei*, XVII, 1908, pp. 257–268, G. CULTRERA discusses the position of the Carthaginian encampment. Disagreeing with Schubring and with Holm, he places it at Capo Soprano, preferring to assume a lacuna in the account given by Diodorus rather than to admit a change in the course of the river.

**The Value of the Fasti of the Early Roman Republic.**—In *Rend. Acc. Lincei*, XVII, 1908, pp. 33–68, ETTORE PAIS arrives at the conclusion that the lists of the consuls and of the *trib. mil. cons. pot.* cannot be regarded as more authoritative than those of the dictators and the triumphs. None of these have more value for the history of the early republic than the *elogia* of the Forum of Augustus.

**Problems in the Topography of Rome.**—In *Mél. Arch. Hist.* XXVIII, 1908, pp. 233–282, in a paper entitled 'Les Origines du Forum,' A. PIGAN-RIOT discusses a large number of the most difficult problems of the topography of early Rome with the following results. The original *Sacra Via*, running almost exactly due east and west and passing along the south side of the existing Regia, formed the *decumanus* of the city at a stage in its growth before that of the Septimontium. This was the real Roma Quadrata, including the Palatine, the Arx, and the Oppius, and may be called *urbs trimontialis*, or Sabine Rome. The *cardo* intersected the *decumanus* at right angles, just west of the temple of Vesta. The fragment of tufa pavement, surrounded by part of a circular wall of travertine, which Piganiol identifies with the *puteal Scribonianum*, marks the point of intersection. This *cardo*



terminated at its southern end at the Porta Romanula which is thus placed on the *clivus Victoriae* above the precinct of Juturna, and on the north at the Porta Ianualis. This is identified with the temple of Ianus Geminus, and is regarded as nothing more than a gate in the wall of the *urbs trimontialis*. It is placed near the northeast corner of the curia. By an ingenious process the date of the founding of Roma Sabina, if in the eighth century B.C., is calculated to have been the first or second of April, and the traditional date of the founding of the Palatine city, April 21, is explained as a transfer from the later stage of the city. The *iani*—*summus*, *medius*, and *imus*—were arches over the *decumanus* and *cardo* at their points of entrance into the Forum. Incidentally a number of other disputed points are settled provisionally, such as the sites of the *Trigillum Sororium*, the *domus regis sacrificuli*, the *domus Valeriorum*, the temple of the Penates, and the *sacellum Larum*.

**Fragment 140 of the Marble Plan of Rome.**—In *Mél. Arch. Hist.* XXVIII, 1908, pp. 225-228, P. BIGOT shows that fragment 140 (*F.U.R. Jordan*) of the marble plan of Rome belongs at the southeast corner of the *porticus Pompei*, and he identifies the rectangular structure marked on this fragment, just outside the porticus, with the *curia Pompei* in which Caesar was murdered.

**The Recent Discoveries on the Palatine.**—In *Rend. Acc. Lincei*, XVII, 1908, pp. 201-210, D. VAGLIERI replies to the criticisms of L. PIGNORINI in *Rend. Acc. Lincei*, XVI, 1907 (see *A.J.A.* XII, p. 474), maintaining his original opinion.

**The Columbaria of Rome.**—In *Klio*, VIII, 1908, pp. 282-301 (fig.), V. MACCHIORO discusses at length the columbaria of Rome. He enumerates 61 and explains their construction, origin, location, and relation to the population of the city.

**The Shrine and Oracle at Palestrina.**—In the light of recent discoveries at Palestrina, O. MARUCCI proves conclusively that the principal shrine and oracle were situated in the lower group of buildings, planted against the rock and adjoining the older forum. (*B. Com. Rom.* XXXV, 1907, pp. 275-324, 2 pls.; 2 figs.; cf. pp. 364-365.)

**The Bronze Tripod from the Temple of Isis at Pompeii.**—A comparison of styles and examination of details shows that the celebrated bronze tripod from the temple of Isis at Pompeii and now at Naples did not originally belong with the pan or tray that now stands upon it. Both may be Augustan, but the support is much finer, to be compared with the Hildesheim silverware, while the upper part resembles rather the Boscoreale treasure. In ancient times the tray was fitted in, by means of a supporting ring, below the proper top of the tripod, and the effect of the latter is much finer if its whole height is freely displayed. Many such separable tripods were used with flat table tops laid on them and not permanently fastened. This one is not made, as most of them are, to pull out and push together, for convenience in storing and to fit different tops. (*E. PERNICE, Jb. Arch. I.* XXIII, 1908, pp. 107-111; 4 figs.)

**The Alexander Mosaic.**—Further observations on the Alexander mosaic by E. PERNICE may be found in *Röm. Mitt.* XXIII, 1908, pp. 11-14.

**Herculaneum.**—In *Herculaneum Past, Present, and Future* (London, 1908, Macmillan and Co.; xxii, 324 pp.; 48 pls. \$5), C. WALDSTEIN and



L. SHOORBRIDGE discuss the topography of Herculaneum, the inhabitants of the district, the eruption of 79 A.D., the site since the eruption, the excavations already made, the objects found, and give a bibliography. The volume is the outcome of Professor Waldstein's scheme for a renewal of the excavations, and in one of the three appendices the authors publish the correspondence on this subject to date.

**Roman Terrets of Bronze.** — In *M. Soc. Ant. Fr.* LXVII, 1907, pp. 268-296 (5 figs.), A. HÉRON DE VILLEFOSSE discusses a number of objects of bronze, consisting of a short bar, usually square or polygonal, having on either side a ring which often has the shape of a swan's neck. He enumerates eighteen of these objects and concludes that they were placed upright upon the yoke of a chariot as a guide for the reins. In *B. Soc. Ant. Fr.* 1908, pp. 150-152 (fig.), A. MERLIN gives a brief account of the one found at Kasrin in Tunis.

**Pila Muralia.** — The finding of some heavy wooden weapons in the boggy soil next the Roman camp at Oberaden, Westphalia (*A.J.A.* XII, pp. 372, 478), has suggested the history of the word *pilum*. These somewhat primitive weapons, 1½-2 metres long, tapering to a point at each end, angular in section, and with a hand-hold at the middle, are, with the exception of the pointed ends, just like the huge kitchen pestle (*pilum*) seen in some Greek vase-pictures and statuettes, and undoubtedly took their name from that implement. When the invention of the iron head had greatly modified the form and use of the military *pilum*, the old wooden weapon was still occasionally used; and being especially adapted to the defence of a fortification, was distinguished as the *pilum murale*. Jove's thunderbolt seems to be an idealized form of the early *pilum*. (G. KROPATSCHEK in *Jb. Arch. I.* XXIII, 1908, pp. 79-94, pl.; 14 figs.)

**Representations of the Roman Provinces.** — In *Le Rappresentanze Figurative delle Province Romane* (Rome, 1908, E. Loescher and Co.; 86 pp.; 4 pls.; 12 figs. 8 fr.), M. JATTA examines in detail the pictorial representations of the Roman provinces. These are found chiefly on coins. He also discusses the origin and development of the types.

## SPAIN

**The Prehistoric Chronology of the Iberian Peninsula.** — In *R. Arch.* XII, 1908, pp. 219-265 (6 figs.), J. DÉCHELETTE begins a study of the prehistoric chronology of the Iberian peninsula. He sketches the progress of knowledge of the subject, due to excavations, among which those of H. and L. Siret are of great importance. The theories published by L. Siret ('L'Espagne préhistorique,' *Rev. des questions scientifiques*, October, 1893, 'Orientaux et Occidentaux en Espagne aux temps préhistoriques,' *ibid.* 1907, 'Religions néolithiques de l'Ibérie,' *Rev. préhistorique*, 1908, Nos. 7 and 8) are refuted. The neolithic period in Spain corresponds to the Cycladic or Amorgan civilization in the Aegean, certainly not later than 2000 B.C., and has no connection with the Phoenicians. Vases from the Argar, between Carthagera and Almeria, correspond to early Minoan vases from Crete and belong to the bronze age, which therefore antedates by centuries the Celtic occupation. The influence of the civilization of the eastern Mediterranean regions is very marked. Many further details are discussed.

## FRANCE

**The Vase of Belloy.**—In *R. Ét. Anc.* X, 1908, pp. 339-341 (pl.), H. BREUIL discusses the vase found at Belloy-sur-Somme and now in the museum at Amiens upon which are three representations of a flying bird. It dates from the end of the neolithic or beginning of the bronze age.

**Two Gallic Vases.**—In *R. Ét. Anc.* X, 1908, pp. 257-261 (2 pls.; 2 figs.), A. CARTIER publishes two Gallic vases in the museum at Geneva. They were found at Geneva about fifty years ago. In shape they are like the olla. The decoration consists of a painted design in black upon a red background with a band of white above and below. The design on one vase consists of a band of squares upon which birds and a lozenge-shaped pattern alternate; upon the other is a series of eleven birds. Gallic vases decorated with other than geometric designs are extremely rare.

**Graffiti on Pottery of Allieux and Avocourt.**—In *R. Arch.* XI, 1908, pp. 391-394, G. CHENET gives a list, with some facsimiles, of thirty-one graffiti on pottery from Les Allieux and of eight from Avocourt (Meuse).

**Postcards Reproducing Roman Monuments in France.**—In *R. Arch.* XII, 1908, pp. 266-277, J. DECHELETTE publishes a list of 247 postcards with illustrations after Roman monuments in France. This supplements the list of 188 cards published *ibid.* IX, 1906, pp. 329-335.

## SWITZERLAND

**Ancient Marbles in Geneva.**—In *R. Arch.* XII, 1908, pp. 153-173 (17 figs.), W. DEONNA describes seventeen ancient marbles in Geneva. Thirteen are in the Musée Fol. They are: (1) A double herm representing (a) a bearded Hermes, type of the Hermes Propylaeus of Alcamenes, and (b) a youthful, long-haired Apollo; (2) a torso of a youth in Polyclitan style; (3) a head of Hermes, with wings, of Phidian type; (4) an Apollo Sauroctonus, much restored; (5) a male torso, replica, but without its exaggerations, of the Farnese Heracles; (6) head of the elder son of Laocoön, a copy probably of renaissance date; (7) an effeminate Dionysus head, with long hair and a wreath of grapevine; (8) head and torso of Aphrodite, originally in the attitude of the Venus de' Medici; (9) head of Aphrodite, Capitoline type; (10) torso of youthful Dionysus; (11) head of Flora, with wreath; (12) torso of an old man carrying a kid, very realistic, of the time of Augustus; (13) archaic female head, decorating the arm of a throne probably the same throne from which came the head in Copenhagen, *Glypt. Ny-Carlsberg*, pl. 17. In the Musée Archéologique is a limestone group of a centaur and a nymph, Cypriote work of the sixth century. In the Musée Rath are (1) a torso of Aphrodite, resembling the Aphrodite of the Vatican; (2) a male torso, excellent replica of the Pasquino; (3) a statue of Trajan, nude except for a chlamys, conceived according to the Polyclitan scheme. In *R. Ét. Anc.* X, 1908, pp. 250-256 (2 figs.), he discusses a marble head, probably of Aphrodite, in the Musée Fol. He dates it at the end of the fourth century and connects it with an ephebus head in Boston and a bronze head of Artemis in Naples. He also discusses a terracotta warming apparatus which is the best-preserved specimen of its kind. Both objects have been published before.

## GERMANY

**A Tomb of the Bronze Age at Anderlingen.**—In *Röm.-Germ. Korrespondenzblatt*, I, 1908, pp. 46-47, Dr. HAHNE reports briefly upon the prehistoric tomb found near Anderlingen (*A.J.A.* XII, p. 372). It dates from the bronze age (Montelius, Period II). The three human figures found on one of the slabs are about 50 cm. high, and in style and technique resemble figures found on monuments of the bronze age in Scandinavia.

**The Castellum Lupiae flumini adpositum at Haltern.**—Further excavations at Haltern i. W. (see *A.J.A.* XI, p. 365 and XII, p. 246) have determined the location of the praetorium of the *Feldlager*, through the discovery of the southern gate of the camp. The officers' quarters in the larger camp were not discovered, but in the course of the excavations a great amount of pottery was brought to light, which furnishes valuable material for the study of provincial ceramics from 11 B.C. to 16 A.D. Indications seem to point to a reoccupation of the larger camp by the Romans, and to this question special attention will be directed during the continuation of the excavations. (H. DRAGENDORFF, *Röm.-Germ. Korrespondenzblatt*, I, 1908, pp. 75-77.)

## AUSTRIA-HUNGARY

**Palaeolithic Remains from the Gudenus Cave.**—In *Mitt. Anth. Ges.* XXXVIII, 1908, pp. 277-294 (12 pls.; 9 figs.), H. OBERMAIER and H. BREUIL discuss the palaeolithic remains from the Gudenus cave near Krems on the Danube in lower Austria.

**Palaeolithic Remains on the Bükkgebirge.**—In *Mitt. Anth. Ges.* XXXVIII, 1908, pp. 232-263 (8 pls.; 19 figs.), O. HERMAN discusses at length the significance of the palaeolithic remains found on the Bükkgebirge near Miskolcz, Hungary.

**The Warrior from Celeia.**—In *R. Arch.* XII, 1908, pp. 115-119 (2 figs.), S. REINACH publishes the statue of an officer in the Roman army found about 1840 in the bed of the Voglena near Cilli (Celeia in Noricum) and now in the museum there. It was published by Conze in the *Denkschriften* of the Vienna Academy, 1877-78, Vols. XXVI-XXVII, pl. XII. The man was evidently a barbarian, but his Roman military costume proclaims him an officer. A bundle of cylindrical objects by his side is a set of book-rolls.

## GREAT BRITAIN

**A Barrow at Sunningdale.**—In *Proc. Soc. Ant.* XXI, 1907, pp. 303-308, O. A. SHRUBSOLE describes the excavation of a barrow near Sunningdale Station and discusses the British urns found within it.

**Neolithic Implements from Hampshire.**—In *Proc. Soc. Ant.* XXI, 1907, pp. 263-266 and 462-463, W. DALE discusses certain neolithic implements from Hampshire in his collection.

**Brooches of the Crossbow Type in Cornwall.**—In *Proc. Soc. Ant.* XXI, 1907, pp. 372-374 (fig.), C. H. READ discusses two bronze brooches of the crossbow type found at Harlyn Bay, Cornwall, and shows that they are not of British type, but closely related to types found in the Iberian peninsula.

**Water-clocks in Ancient Britain.**—In *Proc. Soc. Ant.* XXI, 1907, pp. 319-333 (plan; pl.), R. A. SMITH discusses at length the use of water-clocks in pre-Roman Britain.

**A Roman Wreck.**—In *Proc. Soc. Ant.* XXI, 1907, pp. 268-291 (pl.; 6 figs.), R. A. SMITH discusses the wreck of a Roman boat loaded with Gallo-Roman pottery on Pudding-pan Rock in the Thames estuary. (See *Archaeologia*, V, pp. 282 ff.) The wreck dates from the second century A.D. The writer pays special attention to the potters' signatures.

**Folk Memory.**—In his *Folk Memory* (Oxford, 1908, Clarendon Press, 416 pp.; 36 figs.), W. JOHNSON discusses at length the remains and the lore of primitive man still to be found in Great Britain.

## EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

### GENERAL AND MISCELLANEOUS

**The Origin of Persian Faience.**—In *Burl. Mag.* XIII, 1908, pp. 134-143, E. AGNES R. HAIGH argues that the ceramic art of mediaeval Persia was a native growth and developed from an earlier art derived from survivals of the Mycenaean. The Persian faience was introduced into Damascus and Rhodes at the beginning of the sixteenth century, at the time of their conquest by the Ottoman Turks, whose only culture was that which the Persianized Seljuks had taught them. In Rhodes this art developed special features recalling the ancient Rhodian ware of the seventh century A.C., due perhaps to the survival of a local tradition.

**The Mosque of Makam Ali.**—In *Jb. Preuss. Kunsts.* XXIX, 1908, pp. 63-76, F. SARRE discusses the mosque of Makam Ali on the road from Bagdad to Damascus. He compares it with the mosque of Ibn Tulun in Cairo, and because of the resemblance of some of its details to gold medals of the Califs of the tenth century he assigns this date to the building.

**Nonna and Stephanus of Aila.**—In *B.C.H.* XXXI, 1907, p. 420, C. CLERMONT-GANNEAU comments briefly on the possible identity of Nonna, wife (?) of Stephanus, architect of the Church of Justinian at Sinai (cf. *ibid.* p. 332), and the Nonna of an epitaph of Beersheba.

**The Church of the Holy Sepulchre and the Church of the Apostles.**—In his *Grabeskirche und Apostelkirche* (Leipzig, 1908, J. C. Hinrichs'sche Buchh. I: vi, 234 pp.; 14 pls.; 14 figs. II: vi, 284 pp.; 10 pls.; 3 figs. M. 40), A. HEISENBERG discusses at length two important churches of the time of Constantine. In volume I he recounts the history of the Church of the Holy Sepulchre at Jerusalem and explains the changes which it has undergone. In volume II he discusses in a similar way the Church of the Apostles in Constantinople and its mosaics. The different scenes are examined in detail.

**Bithynica.**—In *B.S.A.* XIII (Session 1906-07), pp. 285-308 (12 figs.), F. W. HASLUCK describes, with historical discussion, Byzantine churches and fortresses in Bithynia, and publishes nine inscriptions, all apparently of late date. At Triglia the church of St. Stephen is of the cross-in-square type, with two (originally three) apses. It was probably built about 800 A.D. The church of Pantobasilissa, of the cross-in-square type, now much restored, is famous for its cures of cripples: patients incubate three days,

fasting. The monastery churches of Medikion and Pelekete, near Triglia, are now almost entirely modern. At Syge the Church of the Archangels is also an incubation sanctuary. Of the original church (780 A.D. according to the inscription) only the compartment roofed by the great dome and the single apse remain. The rest is modern. The Byzantine fortresses of Caesarea, Katoikia (Kete), and Koubouklia are historically, rather than architecturally, interesting. On the island of Kalolimno (ancient Besbicus), opposite the mouth of the Rhyndacus, is the monastery of the Metamorphosis. Of the original church only the fine pavement of colored marble



FIGURE 4.—THE NATIVITY. CHAPEL OF ST. BARBARA.

remains. The present building, probably of the sixteenth century, is of very rough construction.

**Subterranean Chapels in Cappadocia.**—In *R. Arch.* XII, 1908, pp. 1-32 (3 pls.; 4 figs), G. DE JERPHANION describes in general two groups of subterranean chapels, one at Soghanle, the other at Gueureme, in Cappadocia (see *A.J.A.* XII, p. 379), and gives a detailed description of the chapel of St. Barbara at Soghanle, and that of the Ascension at Gueureme. Both are Byzantine churches in their architectural forms, though carved from the solid rock. The chapel of the Ascension has nine domes. Both are decorated with elaborate series of paintings of biblical scenes and saints. The chapel of St. Barbara, with its paintings, is dated probably between 976 and 985 A.D. The paintings show the style of the great art of the period, but the execution of an unskilful painter (Fig. 4). The paintings in the chapel of the Ascension date from the eleventh century, but an earlier decoration under them shows that the chapel itself antedates the paintings by some years at least.

**The Origin of the Rectangular Nimbus.**—In *M. Soc. Ant. Fr.* LXVII, 1907, pp. 55-71, P. LAUER discusses the origin and use of the rectangular nimbus. The earliest example about which there is no dispute dates from the eighth century. It was used from the eighth to the thirteenth century, and especially during the ninth century in Rome, where it was always the sign of some great person, pope or emperor, who was then living or only recently dead. It was not employed by the Byzantines, and seems to have been adopted by the popes to meet the criticism of the iconoclasts.

**The Symbols of the Evangelists.**—The symbols of the Evangelists do not appear in Byzantine art until after the beginning of the Crusades. On the other hand they can be traced in Western monuments as early as the end of the fourth century. The Durham Book, known to be a copy, in part at least, from a manuscript produced in the neighborhood of Naples, probably owed to this prototype its pictures of the Evangelists. In these the figures of the Evangelists are inscribed in Greek, *ὁ ἅγιος Μάρκος*, etc., but the symbols all have a Latin inscription, e.g. *imago leonis*, for the lion. Such evidence points to a purely Western origin for the symbols, which were then carried into Byzantine art by the Crusades. (J. A. HERBERT, *Burl. Mag.* XIII, 1908, pp. 162-167.)

**Sassanid and Byzantine Silks.**—In *Gaz. B.-A.* XL, 1908, pp. 471-493, G. MIGEON argues that Sassanid silks are to be distinguished from Byzantine by a fondness for movement. The mounted bowman, the circular frames enclosing the patterns, the heraldic repetition of the same *motif* are characteristic; while the fire altar and the tree of life are favorite *motifs*. A list of Sassanid silks in European museums and a classification of the motifs in Byzantine silks is added.

**Mediaeval Fortresses of the Northwestern Peloponnesus.**—In *B.S.A.* XIII (Session 1906-07), pp. 268-284 (6 figs.; 2 pls. of 6 figs. each), R. TRAQUAIR describes, with brief historical accounts, the mediaeval fortresses of Karytaena, Clarenza, Katakolo, Castel Tornese, Patras, and Kalavryta. A note is added on 'The Armorial Insignia in the Church of St. George, at Geraki.'

**Fibulae from Ukraine.**—In *B. Soc. Ant. Fr.* 1908, pp. 191-193, Baron J. DE BAYE discusses the fibulae found from time to time at Ukraine and now at the University of Kiev and in various private collections. He divides them into four classes, the earliest of which is attributed to the Goths.

**The "Rök" Stone of Ostergötland.**—In his *Bidrag till Tolkning af Rök-Inskriften* (Upsala, 1908, Almquist and Wiksells Boktryckeri-A.-B. 34 pp.; fig.), H. SCHÜCK discusses the "Rök" inscription in Ostergötland, Sweden.

**A Donatist Church at Seriana.**—In *C. R. Acad. Insc.* 1908, pp. 308-310, P. MONCEAUX publishes the following inscription from a church at Seriana, northern Africa: *Dignis digna. Patri Argentio coronam Benenatus tes(s)el(l)avit.* He argues that the Argentius is to be identified with a Donatist bishop mentioned in the conference at Carthage in 411 and called Recargentius in the records. We thus have a Donatist inscription in a Donatist church.

#### ITALY

**Excavations in the Cemetery of Priscilla.**—In *Le Musée*, V, 1908, pp. 187-204 (plan; 4 figs.), O. MARUCCI gives an account of the excava-



tions in the cemetery of Priscilla extending from November 1905 to June 1907. (See *A.J.A.* XI, pp. 123 and 377.) In *Bull. Arch. Crist.* 1908, pp. 1-125, he publishes in detail his conclusions as to the so-called basilica of St. Silvester, the name of which he shows to be purely conventional, as the buildings are older than Silvester. The tombs of Felix and Philip have been located. He publishes with commentary the inscriptions and argues that the *sedes ubi prius sedit sanctus Petrus* was in the cemetery of Priscilla, — a conclusion accepted by DEWAAL in *Rom. Quart.* 1908, pp. 42-51.

**The Monuments of Christian Rome.** — In a recent volume of the *Handbooks of Archaeology and Antiquities*, published by the Macmillan Company, A. L. FROTHINGHAM furnishes a welcome account of the artistic life of Rome from the time of Constantine until the withdrawal of the popes to Avignon. The first part (pp. 17-151) sketches in eight chapters the history of the city and its monuments during this period. The second part (pp. 154-384) treats of basilicas, campanili, cloisters, civil and military architecture, sculpture, painting, Roman artists, art in the Roman province,

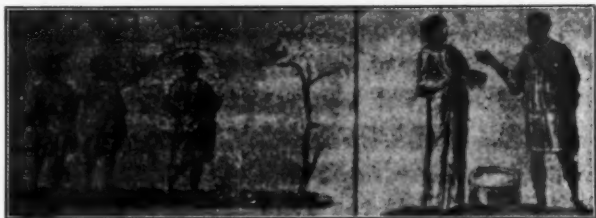


FIGURE 5. — FRESCO IN THE CATACOMB OF PRETEXTATUS.

and the artistic influence of Rome. An Index List of Churches contains an account of churches not treated in the text. (A. L. FROTHINGHAM, *The Monuments of Christian Rome from Constantine to the Renaissance*. New York, 1908, The Macmillan Co.; 412 pp.; 159 figs.; 8vo. \$2.25.)

**The Crowning with Thorns.** — The well-known fresco in the catacomb of Pretextatus, usually interpreted as the crowning of Christ with thorns (Fig. 5), is shown by O. MARUCCHI (*N. Bull. Arch. Crist.* 1908, pp. 131-142) to represent the scene on the day after the baptism when John hailed the Saviour with the words, "Behold the Lamb of God that taketh away the sins of the world." The picture forms a suite with the Samaritan Woman at the Well and the Resurrection of Lazarus. All three incidents are found in the fourth Gospel only.

#### SPAIN

**The Tympanum of S. Isidro at León.** — The Romanesque tympanum of S. Isidro at León (Fig. 6) is carved with a medallion ornamented with the *Agnus Dei* and supported by two angels. Two other angels appear, one on either side of this central composition. Below the medallion is shown the sacrifice of Isaac, an angel pointing to the ram appearing on Abraham's left, and his two servants with the ass to the right. Another figure, either Sarah or another angel, completes the composition to the right. The hand



of God issues from clouds to the left of the head of Abraham. To the left of the central group, we find a standing figure, followed on the left by a horseman who turns in his saddle to aim an arrow at the Lamb of God. P. MAYEUR, in *R. Art Chré.* 1908, pp. 250-253, explains the whole composition as the artistic expression of a symbolism contained in the writings of Honorius of Autun and Walafrid Strabo, whereby the sacrifice denotes the Passion, and the three days of Abraham's journey to Mt. Moriah, the three ages of the Jews, (1) from Abraham to Moses, (2) from Moses to St. John Baptist, (3) from the Baptist to Christ. These three periods are represented in the tympanum by (1) Abraham's sacrifice; (2) Isaiah, represented



FIGURE 6.—TYMPANUM OF S. ISIDRO AT LEÓN.

by the standing figure, to the left, and (3) the *Agnus Dei*. The horseman is the mystic horseman of the Apocalypse, i.e. Death.

#### FRANCE

**Proportions of French Sculptures of the Twelfth Century.**—In *R. Arch.* XI, 1908, pp. 331-358 (3 figs.), JEAN LARAN continues (cf. *R. Arch.* IX, 1907, pp. 436 ff.; *A.J.A.* XII, 1908, p. 250) his treatise on proportions in French sculpture of the twelfth century, discussing the laws of grouping. He tabulates seven different proportions for each figure, arranges the resulting numbers in series (method of seriation), applies Gauss's law of the probability of errors, and finds that the proportions are subject to constant laws, which act with such continuity as to make possible an attempt to arrive at the causes of the variations.

**Bas-relief at Monaco.**—In *R. Arch.* XII, 1908, pls. 118-124 (fig.),

S. REINACH publishes a relief found near Monaco (cf. *C. R. Acad. Insc.* 1902, p. 494, *Revue Africaine*, 1908), and now in the museum at that place. He offers as an interpretation the healing of scrofulous persons by a king of France. Of two inscriptions on the stone, one may be MA[riæ], the other seems to be LODOUIC.

**Lothair's Jewel.**—In *B. Soc. Ant. Fr.* 1908, pp. 102-107, PH. LAUER discusses the jewel of Lothair II, king of Lorraine, now in the British Museum. The chief incident in the king's life was his unsuccessful attempt to divorce his wife Tetberga, who was childless. The queen was accused of unchastity, but the bishops of Cologne and Trèves defended her, and the king was forced to acknowledge her innocence at the assembly of Vendresse in 865. The jewel was probably one of the gifts made to her by the king at that time, hence the choice of the Susanna scenes for the decoration.

**The Signatures of Painters in Mediaeval Manuscripts.**—F. DE MÉLY discusses in *M. Soc. Ant. Fr.* LXVII, 1907, pp. 16-54 (5 pls.; fig.), the signatures of the painters of illuminations in mediaeval manuscripts. Thirty-six signatures from Villard de Honnecourt in 1241 to Godefroy le Batave in 1519 are examined. Six of them are new discoveries by the author.

**Embroideries in the Museum at Tulle.**—R. FAGE, in *M. Soc. Ant. Fr.* LXVII, 1907, pp. 231-245 (3 pls.), discusses three pieces of embroidery from the chapel at Chambon, now in the museum at Tulle. The subjects of the two most important are the Adoration of the Magi and the Presentation in the Temple. These are companion pieces, each 52 cm. long and 28 cm. high, and date probably from the fourteenth century. They are Italian and very likely Florentine. The third piece is 38 cm. wide and 39 cm. high, and has eight figures of saints separated by branches and leaves. This is English and also dates from the fourteenth century; but it is made up of fragments sewn upon a seventeenth-century background. All three pieces are of great value and would be an honor to any museum.

#### BELGIUM AND HOLLAND

**Iconography of the Cathedral at Bois-le-Duc.**—The curious little figures which are seated astride the buttresses of the nave of the cathedral at Bois-le-Duc, representing artisans, musicians, the Magi, etc., are doubtless meant to convey the image of humanity seeking salvation in the church. The figures which adorn the spandrels of the windows opening into the lateral and choir chapels compose scenes from the life of the Virgin. The pairs of knights which here and there occur have a reference to the procession of the *Frères de la Passion*, who marched thus to perform the mysteries of the Passion, while a priest recited the incidents thereof to the people. Another series of groups are Old-Testament types of scenes in the life of Christ. Still others are less consistent with the symbolical thread which was in general followed throughout these sculptures, inasmuch as they represent the Duke of Brabant and his duchess, nobles and dames, musicians, etc. This portraiture is carried out in the terminal figures of the roof, two of which represent Emperor Maximilian and a prince of Brabant. Here the artist may have had a conception of these personages

as protectors of the Church. (C. F. X. SMITS, *R. Art Chrét.* 1908, pp. 300-315.)

**The Birthplace of Claus Sluter.** — The name Sluter, as well as that of his nephew and favorite pupil Claus de Werwe, is found in fourteenth-century records of Guelderland, and the epitaph of the latter, preserved in a manuscript of the Bibliothèque Nationale, speaks of him as from Hatheim, i.e. Hattem, a village of the same province. Claus Sluter was probably, therefore, also Dutch in origin. That he was of Guelderland itself seems to be shown by the fact that the name Sluter, which is equivalent to the Latin *clariger*, is pronounced Sluiter in Dutch proper, while the dialect of Guelderland makes it Sluter. (H. CHABEUF, *R. Art Chrét.* 1908, pp. 340-342.)

#### SWITZERLAND

**The Carolingian Frescoes in the Münster at Graubünden.** — In *Monatshefte f. Kunstwiss.* I, 1908, pp. 387-401, A. SCHMARSOW shows that the frescoes in the Münster at Graubünden belong to the school which produced the paintings in the cupola at Aachen now lost. The excellence of the work lies in the free interworking of drawing and color. Antique tradition is preserved in the architectural backgrounds and in the unity of the proportions of the figures. The superiority of these frescoes to those of S. Maria Antiqua and to the Carolingian mosaics at Rome throws new light on the disseminating centre of Carolingian art.

#### GREAT BRITAIN

**The Influence of England in the Development of Gothic Art.** — In *Le Musée*, V, 1908, pp. 139-160 (12 figs.), C. ENLART shows that the part played by England in the development of the Gothic style was much more important than has been supposed. At the end of the fourteenth century artistic work of four classes was imported into France from England: carved alabaster figures; embroideries; miniatures, and architectural forms. England furnished the elements of the flamboyant style in architecture, and English influence is apparent in cathedrals in France, Spain, and Portugal.

**Mottisfont Priory.** — In *Proc. Soc. Ant.* XXI, 1907, pp. 339-349 (plan; 10 pls.), W. DALE and C. R. PEERS discuss at length Mottisfont Priory, many parts of which still exist built into an eighteenth-century dwelling.

**The Judgment Porch and the Angel Choir in Lincoln Minster.** — In *Archæologia*, LX, 1907, pp. 379-390 (3 pls.; 2 figs.), W. R. LETHABY discusses in some detail the Judgment Porch and the Angel Choir in Lincoln Minster. In the middle of the tympanum of the south porch is a quatrefoil surrounding the Christ who is accompanied by two angels. Around the quatrefoil are seven more angels beautifully arranged. The inner architectural order contains six female figures probably Virgins and six male figures probably English King-martyrs. The outer order has the Wise and the Foolish Virgins, eight in number, at the left; and at the right, eight men, probably Apostles. Below the tympanum are four figures, two on each jamb. The inner pair represent the Church and the Synagogue; the outer pair probably Apostles. The Majesty with attendant angels in the Angel Choir closely resembles these sculptures.

**The Almy of the Abbey Church at Selby.** — In *Archaeologia*, LX, 1907, pp. 411-422 (2 pls.; 3 figs.), W. H. ST. JOHN HOPE describes the fifteenth-century almy destroyed by the burning of the Abbey Church at Selby, October 20, 1906, and discusses this class of monuments.

**The Episcopal Ornaments of William of Wykeham.** — In *Archaeologia*, LX, 1907, pp. 465-492 (10 pls.; 8 figs.), W. H. ST. JOHN HOPE describes at length the episcopal ornaments of William of Wykeham, Bishop of Winchester, 1367-1404; of William of Waynfleet, Bishop from 1447-1486; and of certain bishops of St. Davids. The objects date from the thirteenth and fourteenth centuries. See *Proc. Soc. Ant. XXI*, 1907, pp. 483-485.

**Table Knives of the Fourteenth Century.** — In *Archaeologia*, LX, 1907, pp. 423-430 (pl.; 3 figs.), O. M. DALTON describes a set of ornate table knives in the British Museum made for John the Intrepid, Duke of Burgundy.

**Palimpsest Brasses.** — In *Proc. Soc. Ant. XXI*, 1907, pp. 422-430, M. STEVENSON publishes seven palimpsest brasses.

**Mediaeval Embroideries.** — In *Proc. Soc. Ant. XXI*, 1907 (pl.; 7 figs.), W. R. LETHABY describes the embroideries in the British and South Kensington museums which antedate the middle of the fourteenth century.

## RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**An Enamelled Head Stall.** — In *Proc. Soc. Ant. XXI*, 1907, pp. 376-380 (4 figs.), O. M. DALTON describes an enamelled head stall of the early sixteenth century now in the British Museum.

**Portraits of Michelangelo.** — E. STEINMANN contributes to *Monatshefte f. Kunstwiss.* 1908, p. 651 (frontispiece), a detail of Jacopo del Conte's picture in the oratory of S. Giovanni Decollato at Rome, which contains a portrait of Michelangelo. Another portrait of the master is found by A. L. MAYER, in the head of St. Luke in the picture of the Valencia museum, by Francesco Ribalta, representing St. Luke painting the Virgin. (*Ibid.* p. 656.)

**The Portrait-busts of Francesco del Nero.** — E. STEINMANN identifies the bronze bust of Francesco del Nero, treasurer of Clement VII, which is in the Kaiser-Friedrich Museum at Berlin, with the portrait *fatta di marmo* mentioned by Vasari as the work of Giulio Mazzoni. He believes that Vasari spoke of the bust as "of marble" because he confused it with its replica in the marble tomb of Francesco del Nero in S. Maria Sopra Minerva at Rome. (*Monatshefte f. Kunstwiss.* I, 1908, pp. 633-637.)

**Rembrandt and Lastman.** — The influence of Lastman, Rembrandt's teacher, upon the greater master is illustrated by the comparison made by W. BODE in *Ber. Kunsts.* 1908, cols. 58-65, in which he shows that an early drawing of Rembrandt's in the Kupferstichkabinett at Berlin is copied from Lastman's Susanna in St. Petersburg. This drawing belongs to a series of sketches for the Susanna which Rembrandt painted in 1647, now in the Berlin gallery, which shows an immense improvement over Lastman's treatment, but still retains his composition and many of his details. The article closes with a sketch of the evolution of the Susanna motif in Rembrandt's art.

**Notes on Rembrandt.** — In *Rep. f. K.* XXXI, 1908, pp. 159-167, N. RESTORFF brings out the fact that Rembrandt, together with others of his contemporaries, harked back to earlier methods in many of his pictures. As instances of this archaism he notes the occasional use of smaller dimensions for less important figures, and the direct gaze at the spectator which characterizes some of the personages in his scenes. He also points out the influence of Michelangelo on Rembrandt, particularly in the engraving, Abraham's Sacrifice, where the figure of Abraham is a modified version of the Moses. Similar borrowings may be noted from Raphael and Savoldo.

**Pictures by Various Masters.** — W. SUIDA contributes to *Monatshefte f. Kunstwiss.* I, 1908, pp. 305-307, a series of notes on the *oeuvre* of various families. He adds to Sirén's list of Lorenzo Monaco's works a Madonna, dated 1405, in the Turin gallery, a kneeling Virgin (half of an Annunciation) in Castle Mödling in Lower Austria, and a "Hermits of the Thebaid," in the Budapest gallery, only half of which is preserved. The picture is the original from which the well-known version in the Uffizi, ascribed to Pietro Lorenzetti, was copied. He notes "with astonishment" that Berenson (*North Italian Painters*) has omitted from his list of Parentino's works the frescoes in the Cloister of S. Giustina, at Padua, and adds three other works to this painter's list. A Madonna in the Figdor collection at Vienna makes certain, says Suida, the differentiation of its author, the "Playing-card Master," from Konrad Witz. Other works are noted by him as hitherto unrecognized productions of the "Master of the Pernigsdörffer Altar," of the "Master of the Thalheimer Altar" (the glass-windows in S. Nazaro at Milan), of Leonhard Schäufler, and of Rubens.

## ITALY

**Notes on the Painting of the Trecento.** — In *Monatshefte f. Kunstwiss.* I, 1908, pp. 1118-1123, O. SIRÉN publishes a number of notes upon various painters treated in his work on Giotto, and adds materially to his catalogues of works.

**Attributions to Giotto.** — In *Rass. d' Arte* VIII, 1908, p. 45, B. BERENSON discusses briefly the attributions to Giotto and assigns to him only scenes II-XIX of the Life of St. Francis in S. Francisco at Assisi and one fresco in the Magdalen Chapel, the Resurrection of Lazarus. The Stefaneschi altar-piece and the allegories in the lower church at Assisi are not his.

**Early Architectural Drawings by Michelangelo.** — *Rep. f. K.* XXXI, 1908, pp. 101-107, contains a discussion by F. BURGER of two sketches by Michelangelo preserved in Casa Buonarroti at Florence. The first he considers an early design for the tomb of Julius II, which must have been done in April, 1505. The other is a fragmentary design for the choir of St. Peter's.

**Michelangelo and the Tomb of Cecchino Bracci.** — In *Monatshefte f. Kunstwiss.* I, 1908, pp. 963-974, E. STEINMANN shows by the correspondence of Michelangelo that, while the execution of the tomb of Cecchino Bracci was confided to Urbino, the great master personally interested himself in the work and made the designs for it, two of which the writer has discovered in Casa Buonarroti at Florence. We thus recover an important

example of Michelangelo's later sculpture, although the bust of the youth Bracci is far below Michelangelo's own work.

**Michelangelo's Method.**—A. GOTTSCHESKI follows up his discovery of Michelangelo's torso model in the Academy at Florence with an article in *Monatshefte f. Kunstwiss.* I, 1908, pp. 853-867, in which he endeavors to prove that the master's scorn of models and cartoons is a romantic invention. He brings evidence to show that Michelangelo prepared large models for the figures of the Medici tombs with his own hand, to guide his assistants in the preliminary blocking-out of the groups.

**The Block for Michelangelo's David.**—The block for Michelangelo's David was a rejected quarry-block designed for the cathedral on which the preparatory cutting had been carried too far. Sansovino had the intention of adding pieces to the block and making out of it a colossal statue, but it was reserved for Michelangelo to carry out his idea and, without any additional pieces, to carve the great David. A. GOTTSCHESKI suggests that the shape of the half-worked block is the reason for the remarkable swing of the body of the David to the right. (*Monatshefte f. Kunstwiss.* I, 1908, pp. 302-303.)

**Chronology of the Sixtine Frescoes.**—The opinion of Spahn, expressed in his *Michelangelo und die Sixtinische Kapelle* (Berlin, 1907), that the *Stichkappen* and lunettes of the Sixtine ceiling do not all belong to the final decoration of the chapel, as was hitherto supposed, but belong in part to the earlier portions, is borne out by a critical examination of the style of these frescoes by A. WURM in *Rep. f. K.* XXXI, 1908, pp. 305-313. Wurm finds that Michelangelo prepared five cartoons for the lunettes of the first third of the ceiling (counting from the entrance), but painted them in only after the completion of the ceiling-panels and of the Sibyls and Prophets.

**The "Broad Technique" of Perugino.**—E. A. DURAND-GRÉVILLE, in *B. Soc. Ant. Fr.* 1908, pp. 89-90, discusses the two methods of treating outlines attributed to Perugino, the one of hatching, the other a much broader, cinquecento technique. He does not believe that two so different processes could be used interchangeably by the same artist, and proposes to attribute the pictures done in the broader "Raphaelesque" style to the early period of Raphael himself. He thus assigns the Vision of St. Bernard at Munich to the younger painter.

**Two Predelle by Raphael.**—In *Monatshefte f. Kunstwiss.* I, 1908, pp. 1071-1079, G. GRONAU discusses two early predelle by Raphael, one in the gallery at Lisbon, the other in the collection of Sir Frederick Cook at Richmond. He identifies the former as the "Raising of Three Dead Persons by Eusebius, through the power of St. Jerome," an incident recounted in the *Hieronymianum* of Giovanni d'Andrea (*A.J.A.* XII, p. 490); and the latter as the punishment of the heretic Sabinianus. He assigns the predelle to the altar-piece of S. Domenico in Citta di Castello, of which the Crucifixion (which contains a St. Jerome) in the Mond collection in London formed the principal panel.

**A Painting wrongly attributed to Raphael.**—The Madonna and St. Anne, with the Christ Child and Infant St. John, in the possession of Sig. Bertoldi at Asolo-Veneto, was originally attributed to Raphael, and this opinion has persisted, in spite of the fact that Morelli assigned the picture to Bacciacca. G. POGGI, in *Monatshefte f. Kunstwiss.* I, 1908, pp. 275-280,



shows that the identical group occurs in three other pictures of the lesser painter, and can therefore be by his hand only.

**New Lists of Authentic Giorgiones.**—W. SCHMIDT, in *Rep. f. K.* XXXI, 1908, pp. 115–119, repeats a previously published catalogue of the “authentic” and “false” works of Giorgione. He regards the following as authentic: The twin pictures in the Uffizi (Judgment of Solomon and The Proving of Moses), the Castelfranco Madonna, the Dresden Venus, the so-called Magi at Vienna, finished by Sebastiano del Piombo, the “Venetian Subject” in the Vienna Academy, the Storm in the Palazzo Giovannelli at Venice, and the Boy with the Arrow in the Imperial Gallery in Vienna. In his list of falsely attributed works, the most noteworthy rejections are the St. Petersburg Judith, the Louvre Concert, which he gives to Titian, together with the Christ bearing the Cross, in the church of S. Rocco at Venice, and the so-called portrait of Caterina Cornaro in the Crespi collection at Milan. Another list is proposed by G. GRONAU, in an unfinished article (*ibid.* pp. 403–436), in which he discusses the biographies of Vasari, Ridolfi, and Marcantonio Michiel, concluding that the last-named only is of use in identifying Giorgione’s works. A new criterion for identification is the low-cut neck in his women’s tunics (Castelfranco Madonna, St. Petersburg Judith). The Judith of St. Petersburg is deemed a copy after Giorgione’s original as well as the Vienna Boy with the Arrow, for which he suggests Varotari. Gronau accepts the Louvre Concert, the S. Rocco Christ bearing the Cross, and the Hampton Court Shepherd Boy.

**A Miniature of Attavanti and Verrocchio’s Baptism.**—A miniature in a missal, painted in 1483 by Attavanti for Thomas Jaime, bishop of Dol, and now in the Havre museum, reproduces fairly faithfully the Baptism of Verrocchio. This dates the latter picture probably within the period when Leonardo was still working with Verrocchio and removes the chronological objection to the tradition repeated by Vasari, that Leonardo painted one of the angels in the picture. (S. REINACH, *C. R. Acad. Insc.* 1908, pp. 543–546.)

**New Attributions to Giovanni Francesco da Rimini.**—MARY L. BERENSON, in *Rass. d’Arte*, VIII, 1908, p. 163, discusses three pictures which she assigns to Giovanni Francesco da Rimini. They are: a Miracle of S. Niccolò da Bari in the Louvre (no. 1659); a Virgin adoring the Child in the museum at Le Mans (no. 11); and a Miracle of S. Niccolò in the Museo Cristiano of the Vatican (Scaffale O. IV). Another Madonna by the same painter is reported by G. CAGNOLA, *ibid.* p. 179.

**The Putti of Desiderio da Settignano.**—In *Rass. d’Arte*, VIII, 1908, pp. 150–154, P. GIORDANI endeavors to isolate the type of putto used by Desiderio, and therewith revise the list of works attributed to him. He concludes that both Desiderio and Donatello had a hand in the cherubim frieze of the Pazzi chapel, and that Desiderio was the author of the Putti sustaining Garlands in the New Sacristy of the Duomo at Florence, a work ascribed by Burckhardt and Bode to Giuliano and Benedetto da Maiano.

**Alessandro Vittoria.**—L. SERRA, in *Rass. d’Arte*, VIII, 1908, pp. 95–99 and 108–114, reconstructs the life and *oeuvre* of Alessandro Vittoria. He finds that his “artistic education” was self-given for the most part, for while his early works show the influence of the years spent in Sansovino’s workshop at Venice, the breadth and power of Vittoria’s technique contrast with Sansovino’s Florentine grace.



**Botticelli's "Spring."** — W. UHDE (*Monatshefte f. Kunstwiss.* I, 1908, pp. 913-914), shows that the so-called Flora in Botticelli's Spring is a maiden fleeing from passion, denoted by the so-called West Wind. The "Spring-maiden" beside her indicates the spring-time of her life. To the left of the picture we see her again dancing with her companions (the Graces), but already transfixed by the shaft that the Eros at the top of the picture has launched at her, and gazing tenderly at the youth who plucks fruit from the tree to the left (Mercury). The Venus in the centre of the picture represents the mature woman brooding over her approaching maternity. The writer would christen the painting, "The Mystery of Woman." The same subject is treated by W. WEISBACH in *Jb. Preuss. Kunsts.* 1908, pp. 1-20, who includes a discussion of Pesellino's Crucifixion in the Kaiser Friedrich Museum at Berlin.

**Two Statues in Florence by Veit Stoss.** — H. VOSS sees in two wooden statues of Florence, a S. Rocco of the church of S. Maria Annunziata and a Crucifix in the Ognissanti, works by Veit Stoss. (*Jb. Preuss. Kunsts.* 1908, pp. 20-29.)

**The Lovers of Casa Buonarroti.** — The curious group in the Casa Buonarroti of a man holding in his arms a fainting woman with a third personage in the background has been variously assigned to Sebastiano del Piombo, Giorgione, and Titian, and variously explained as "Raphael and his Mistress." (E. A. BENKARD, in *Monatshefte f. Kunstwiss.* I, 1908, pp. 654-656.) It was suggested by a certain Venetian story among the novels of Bandello. K. BOVINSKI (*ibid.* I, 1908, pp. 906-909) relates the picture to another novel of Bandello's, concerning the tragic love affair of the niece of a Duke of Burgundy and Carlo Vaudrai to whom she was secretly married.

**Fifteenth-century Portals in Genoa.** — Ten lintels with figured scenes or conventional decorations, ornamenting doors of houses in Genoa, are reproduced by C. CESARI in *Rass. d'Arte*, VIII, 1908, pp. 71-74.

**Girolamo Mazzola.** — Apropos of a Madonna by Girolamo Mazzola recently acquired by the Pinacoteca at Parma, L. TESTI publishes, in *Boll. Arte*, II, 1908, pp. 369-395, a description of his *oeuvre*, a chronological table of the documented incidents in his career, and a genealogical chart of his family.

**The Massacre of Otranto.** — In *Monatshefte f. Kunstwiss.* I, 1908, pp. 593-601, P. SCHUBRING argues that scenes representing the Massacre of the Innocents in a colonnaded hall in which Herod presides as an Oriental monarch were suggested by the massacre of the inhabitants of Otranto by Turks in 1480.

**Hispano-Moresque Ware and Florentine Majolica.** — W. BODE contributes to *Jb. Preuss. Kunsts.* 1908, pp. 276-298, a paper on the influence of Hispano-Moresque ware on Florentine Majolica. He treats a series of fifteenth-century imitations found only in excavations at Florence, and shown by the arms which decorate them to be of local origin.

**The Medallist à l'Amour Captif.** — The authorship of a beautiful medal, having a bust of Lucrezia Borgia on the obverse, and a putto bound to a tree as the reverse type, has never been settled. Pomedello, and even Filippino Lippi have been suggested, and Bode and Fabriczy have identified the medallist with Gian Cristoforo Romano. By a process of exclusion, and the resemblance to medals of Melioli of Mantua, J. DE FOUILLE, in

*Gaz. B.-A.* XXXIX, 1908, pp. 385-393, arrives at the conclusion that the latter artist is responsible for the Lucrezia medal and those related to it.

**The Medallist Lysippus.**—G. F. HILL, in *Burl. Mag.* XIII, 1908, pp. 274-286, discusses the medals attributed to Lysippus, and reduces the number to some twenty. He believes him rated higher than he deserves, having facility in portraiture, but small grasp of character and poor in his designs for reverses.

#### FRANCE

**The Tomb of Cardinal François de la Rochefoucauld.**—In *R. Arch.* XII, 1908, pp. 96-106 (2 pls.), A. BOINET quotes documents relating to the tomb of Cardinal François de la Rochefoucauld, which was originally in the church of St. Genevieve and is now in the hospice d'Ivry, in Paris. It is the work of Philippe Buyster, who was made sculptor in ordinary to the King in 1632. The tomb was made 1656-1660. The kneeling figure of the cardinal is excellent, the figure of the child holding his robe is less attractive. A drawing in the Cabinet des Estampes shows that the monument was not made exactly as originally designed. A cast in the library of St. Genevieve may have been taken from a bust of the cardinal by Buyster. The original has disappeared, as has also a bust by Didier Humbelot.

**An Ivory Statuette in the Museum at Cluny.**—In *M. Soc. Ant. Fr.* LXVII, 1907, pp. 115-136 (2 pls.; 2 figs.), C. ENLART discusses an ivory statuette 7 cm. high in the museum at Cluny. It represents a nude woman standing and dates from the fifteenth century. The writer shows that it is to be connected with the rather large class of statuettes representing Vice as a nude woman accompanied by Death. Most of them date from the end of the fifteenth and the beginning of the sixteenth centuries.

#### GERMANY

**A Chronological List of Dürer's Works.**—A very useful list of Dürer's works, in chronological order, is published by SIR W. M. CONWAY in *Burl. Mag.* XIII, 1908, pp. 214-216.

**The Missing St. Joseph in Dürer's Adoration.**—It was customary from the middle of the fifteenth century on to include St. Joseph in the group of the Adoration of the Magi and the omission of his figure in Dürer's rendition of the subject in the Uffizi has often excited comment. But an inventory of the picture in 1619 mentions Joseph, as does Matthäus Faber in 1717. The picture, too, shows traces of a figure behind Mary, and the St. Joseph must, therefore, have been obliterated by some restoration of the eighteenth or nineteenth century (G. GLÜCK in *Jb. Preuss. Kunsts.* 1908, pp. 119-122). H. KEHRER, in *Z. bild. K. N.F.* XX, 1908, pp. 61-66, compiled a list of contemporary pictures inspired by the Uffizi painting or others of Dürer's Adorations.

**Martin Hess.**—In a study of Martin Hess, mentioned by Dürer in a letter of 1509, in *Rep. f. K.* XXXI, 1908, pp. 437-445, C. GEBHARDT arrives at the conclusion that he is not, as Thode suggested, identical with the "Hausbuch-Meister," but that he was a native of Frankfurt, a painter and engraver who established himself as a citizen of Frankfurt in 1508, and probably became a pupil of Dürer's at the beginning of the century. He finds that he is the author of the works which Weizsäcker grouped around

the portrait in the possession of Freiherr von Holzhausen, and adds to the list another picture, the Invention of the Cross in the Germanic Museum.

**Hans Wechtlin.** — H. RÖTTINGER, in *Jb. Kunsth. Samm.* XXVII, 1907, H. 1, attempts a reconstruction of the life and *oeuvre* of the Strassburg painter, Hans Wechtlin. A Life of Christ in woodcuts and the cuts signed *Jo. V.* are the only works which can with certainty be ascribed to the master. Nevertheless, by attributions on stylistic grounds, the writer greatly increases the number of works which can be related to Wechtlin, and traces his artistic development. Born in Strassburg in 1460, he produced in the eighties the woodcuts for the *Seelenwurzgarten*, the Swabian Chronicle, and the *Eunuchus* of Terence published by Dinckmuth at Ulm, and came to Nürnberg in 1487, where his chief work was the illustration of the *Koberger Passionale* of 1488. About 1490 he migrated to Basel, probably with Dürer; and Röttinger identifies him with the artist called by Weisbach the "*Master of the Bergmann bottega*." In 1498 he is found again at Nürnberg, working in close touch with Dürer. During Dürer's second visit to Venice, Wechtlin lived in Strassburg, but returned, with Dürer to Nürnberg in 1506. Son of a priest, he was debarred from citizenship until 1514, which accounts for the late appearance of his monogram.

**The Dresden Magdalen a Copy?** — The attribution of the Dresden Magdalen to Correggio is now generally accepted, but the authenticity of the picture was questioned by Morelli, and J. von SCHMIDT, in *Rep. f. K.* XXXI, 1908, pp. 241-243, points out that it is called a copy by "Albani, after Correggio" in a catalogue of 1783, which shows that a tradition to that effect existed in the eighteenth century. The picture itself is not at all inconsistent with Albani's art.

**Konrad Meit and the Tombs at Brou.** — In *Jb. Preuss. Kunsts.* 1908, pp. 77-118, W. VÖGE shows that the statues on the tombs of Philibert of Savoy and Margaret of Austria at Brou are practically all the work of Konrad Meit. Three of the four putti on the tomb of Margaret and one of those on the tomb of Philibert are also his. An assistant, Benoit de Serins, probably carved the putti holding the arms of Savoy; while Meit's brother Thomas was doubtless the author of the two putti holding the arms of Margaret and of one of those on her husband's tomb. V. NODER, in *Chron. Arts*, 1908, pp. 77-118, assigns the putti to the assistants of whom one was a Florentine. This would explain their Italian character.

**Woodcuts of Matthias Gerung.** — C. DODGSON, in *Jb. Preuss. Kunsts.* XXIX, 1908, pp. 195-216, catalogues a series of sixty woodcuts of Matthias Gerung, part of them conceived as illustrations of the Apocalypse, a few containing biblical subjects with allusions to contemporary religious controversy, and a large number representing satirical and allegorical subjects.

#### GREAT BRITAIN

**A Portrait of Robert the Devil.** — In *Rep. f. K.* XXXI, 1908, pp. 132-137, H. JANTZEN discusses a Madonna, St. Margaret and Donor, belonging to Mr. Weld-Bundell, exhibited at the Guildhall, London, in 1906. It is a work of some follower of Jan Van Eyck, showing both Flemish and French characteristics. The resemblance of the kneeling donor to Everard de la Marek, prince-bishop of Lüttich, and an old description of the picture

which mentions the donor and the St. Margaret as portraits of a Count de la Marek and his wife, together with the fact that St. Margaret is represented kneeling on a dragon, which was, according to Brantôme, the device of Robert II de la Marek, make it very likely that the donor is the last-named nobleman, better known as Robert the Devil. The epithet is alluded to by the gesture which he makes with his right hand toward the dragon.

### AMERICAN ARCHAEOLOGY

**Dighton Rock.**—In *Am. Anth.* N.S. X, 1908, pp. 251-254 (pl.), D. I. BUSHNELL, JR., publishes a letter from Isaac Greenwood to John Evanses (*sic*) dated "N. E. Cams." Dec. 8, 1730, and addressed to London. It gives a description of the rock in accordance with a desire expressed by members of the Royal Society, and also a résumé of contemporary New England opinion about it. The letter is in the British Museum, and is numbered Add. Ms. 6402, fol. 106 et seq.

**Wooden Bowls of the Algonquin Indians.**—In *Am. Anth.* N.S. X, 1908, pp. 423-434 (3 pls.; 4 figs.), C. C. WILLOUGHBY describes the ladles, platters, and bowls of the Algonquin tribes. The handles of the first are sometimes recurved, or may be decorated with animal or human forms. A few plates or platters have been preserved, often through their secondary later use in games (dice-games). The bowls vary from simple forms to cradle-shapes and animal forms. These may, as in pottery, form the handles, or the bowl may be carved in the back of the animal itself. An interesting bowl (pl. XXIX) in the Peabody Museum of Harvard University shows markings that may have been made by an iron tomahawk and a steel knife as well as stone scrapers. As to date, "It does not seem probable that in the eastern section of the Algonquin area many wooden vessels were made with stone tools after the first third of the seventeenth century."

**Fort Ancient.**—In *Rec. Past*, VII, 1908, pp. 191-198 (2 maps; 4 figs.), G. F. WRIGHT gives an account of Fort Ancient in Warren County, Ohio, the largest of the prehistoric earthworks in North America. It has a total length of about three and one-half miles and its earth walls vary in thickness from twenty to seventy-five feet at the base and have a height varying from five to twenty-four feet. It is 269 feet above the neighboring river. The fortification consists of a north and a south fort. In the latter was a cemetery in which three hundred graves have been opened. The interments were made in coffin-shaped stone graves formed by placing stones beside and over the bodies. Few implements were found with the skeletons. In *Bulletin of the Department of Archaeology, Phillips Academy, Andover*, IV, 1908, pp. 27-166 (41 pls.; map), W. K. MOOREHEAD discusses this earthwork at length and concludes that it is eight or nine hundred years old; that its culture is different from that found in the Hopewell-Cumberland-Tennessee group of mounds and is allied to that at Madisonville. He believes that the builders occupied a territory seventy by eighty miles in extent.

**Northwestern Illinois.**—In *Rec. Past*, VII, 1908, pp. 52-58 (2 figs.), pp. 85-95 (3 figs.), W. B. NICKERSON discusses the stone graves and the mounds of northwestern Illinois. The former are rough without cists;

the skeletons lie irregularly interred. Some accompanying pottery and stone specimens were found. The mounds are both conical and elongated. In mound 16 (conical) a vault was found originally roofed over. Many human bones decayed or calcined occurred in this. In one of the elongated mounds a burial was also discovered; the skull lay 1 foot 9 inches deep. As to antiquity the author says: "The relative age of the stone-covered graves is perhaps not much less than that of the long mounds. The mode of burial is similar, and the absence of anything denoting white contact places them, so far as examined, well back in time."

**The Nez Percé Indians.**—In *Mems. Am. Anth. Ass.* II, 1908, pp. 165-274 (5 pls.; 6 figs.), H. J. SPINDEN discusses the archaeology and ethnology of the Nez Percés of northwestern Idaho. There are a few shell heaps, village sites, and cemeteries. The burials are capped by boulders and have cedar stakes around or over the body. Ornaments, etc., are found, but no remains of food. The stone implements described include chipped knives, projectile points, scrapers and perforators, ground pestles, mortars, and mauls. Arrowheads are characterized by a variety of bases, and the occurrence of serrated edges and double barbing is noted. Pipes more or less decorated are found; the earlier form is probably the straight tubular pipe. Wedges and bows are made of horn; and bone awls, flakers, whistles, and beads, as well as dice and gaming pieces are described. Copper was probably not known before white contact; weaving was rather extensively practised. A variety of baskets, wallets, hats, etc., occur. In general the author concludes that the culture drew its elements from both the plains and the Pacific Coast and that the early state was more in accord with the culture of northern California and southern Oregon than with the east. There is an entire absence of migration myths.

**Petroglyphs in Southeastern Alaska.**—In *Am. Anth. N. S. X*, 1908, pp. 221-230 (2 pls.; 23 figs.), G. T. EMMONS discusses the stone and rock carvings of the Tlingit. They are old, as the present natives know nothing of their origin. They represent human and animal heads and forms, cosmic symbols, and even myths. The animal forms are largely totemic. They show some variation in design, — the older forms displaying less realism and more consecutive composition than the newer which contain figures true to nature, ornate and independent.

**Explorations in Mexico and Guatemala.**—In *Mem. Peabody Museum*, IV, 1908, No. 1, pp. 1-52 (13 pls.; 8 figs.; map), and No. 2, pp. 53-127 (31 pls.; 14 figs.), T. MALER describes his explorations on the Upper Usumacinta River and in the Department of Peten, Guatemala, and adjacent regions. The monuments are described in order from the following sites: **Altar de Sacrificios** (named from the round, carved, sacrificial stone): altars and stelae. **Seibal**: stelae, sacrificial stones. **Itsimté-Sacluk**: stelae, temple-palace ruins and mounds and chultuns (rain-wells). **Cankuen**: terrace with stelae and structure-ruins. **Topoxté** ("island of ancient monuments"): five principal buildings, six small stelae, altars. **Yáxhá** (a ruined city three km. long): main temple with traces of vaulting and color, smaller buildings, stelae. **Benque Viejo** (British Honduras): temple and stelae, with altar carved with skeleton in a mournful attitude. **Naranjo**: a large group of ruins with buildings and stelae; stairway called "Tiger-head," with glyphs, an *aguada*, or water-pool, striking objects in chipped

flint. The stelae at the various sites are described and photographed in detail.

**The Dog in Ancient Mexico.**—In *Am. Anth.* N.S. X, 1908, pp. 419-422 (9 figs.), H. BEYER explains the rôle of the dog in ancient Mexican mythology, by suggesting that he primarily represented a constellation. The dog was the carrier of the human soul after death and a parallelism is worked out between him in this capacity and Xolotl who carries the sun through the underworld. A symbolic ornament of Xolotl, the author thinks, was the "tail of the year," or in a conventionalized form the constellation "dog." Of this same constellation the Pleiades are the most conspicuous cluster. At the end of a cycle the Mexicans watched these stars and celebrated a new cycle when they passed the zenith. In this way a parallel function of connecting the old and the new is established for the constellation and its eponymous animal.

**Zoölogy of the Maya Manuscripts.**—In *Z. Ethn.* XI, 1908, pp. 704-743 (30 figs.), W. STEMPELL gives an account of the animals represented in the Dresden Ms. and the Codices Troano, Cortesianus, and Peresianus. They are generally those of Yucatan and Guatemala; especially those which are conspicuous by their number, advantage or disadvantage to humanity, or by their physical beauty. The following are mentioned: monkey (?), jaguar, puma, dogs, bear, hare, agouti, peccary, an extinct (?) species of deer, elephant (?), armadillo, opossum, yapok (water opossum), parrot, harpy-eagle, owl, vulture, raven (?), trogon, turkey, tern (?), pelican, crocodile, turtle, iguana, rattlesnake, boa imperator, frog, fishes, bees, scorpion, snails. On the elephant the author states that just as the pictorial representation of the mammoth proves his contemporaneity with man, so do the elephant gods' heads make a similar condition probable for Central America.



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WILLIAM N. BATES, *Editor-in-charge*

\*.\* Books, pamphlets, and other matter for the Bibliography should be addressed to WILLIAM N. BATES, 220, St. Mark's Square, Philadelphia, Pa.

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- Zeichnungen alter Meister** im Kupferstichkabinet der k. Museen zu Berlin. Fasc. 23-24. Berlin, 1908, Grote. Each fasc. 10 pls. Folio.
- M. G. Zimmermann, *Niederländische Bilder des XVII Jahrhunderts in der Sammlung Hölscherstumpf* ("Kunstwissenschaftliche Studien"). Leipzig, 1908, Klinkhardt & Biermann. 63 pp.; figs.; 27 pls. 8vo.



## NOTES

At open meetings of the American School at Athens the following papers have been presented:

- February 5. B. H. Hill: Summary of the Work of the School in 1908.  
G. W. Elderkin: The Fountain of Glauke at Corinth.  
W. K. Prentice: A Town and a Royal Villa of Early Christian Syria.
- March 5. W. K. Prentice: The Magic of Names.  
B. H. Hill: Excavations at Corinth in 1908.
- April 2. B. H. Hill: The Western Part of the Erechtheion.  
W. B. Dinsmore: The Gables of the Propylaia.

The American School in Palestine has purchased a convenient and attractive site for a building, the plans for which are now being drawn.

The Legislative Assembly of New Mexico has ratified the agreement with the Archaeological Institute by which the Old Governor's Palace at Santa Fe is to be used for a School of American Archaeology. The Board of Regents has organized with Justice John R. McFie as President and Hon. Nathan Jaffa as Secretary. Field work will be undertaken by the School in 1909 as follows:

In Utah excavations will be carried on in the pueblo and cliff-house ruins in the vicinity of Navajo mountain. In Colorado special excursions to the cliff-dwellings in the Mesa Verde National Park will be arranged for the teachers attending the meeting of the National Education Association in Denver. Lectures will be given by Dr. J. Walter Fewkes beginning July 12. In New Mexico the excavations begun at Rito de los Frijoles, thirty miles northwest of Santa Fe, will be continued. An expedition to Central America will start about September 15.

The Fellows and Associates are engaged in the following work: S. G. Morley is studying the orientation of Maya temples and has already examined forty buildings in Yucatan. A. F. Bandelier is preparing historical and archaeological notes on the Southwest, especially the Rio Grande Valley. J. P. Harrington is studying the myths and language of the Tewa of the Rio Grande.

### ON *A.J.A.* XIII, PP. 39-44

Professor Paul Herrmann, of Dresden, calls attention to the fact that in 1895 he recognized as a work of the Renaissance the relief published on p. 40 of this *JOURNAL* and that his reasons for doubting its antiquity are published in Arndt-Amelung, *Einzelverkauf*, Series II, p. 55.